

TWENTY-EIGHT PAGES.

# THE NEW YORK DRAMATIC MIRROR

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GILBERTIE LEAROCK.

## KELLAR AND KEELEY.

Philadelphia has the credit of being the home city of both Kellar the magician and Keeley the inventor, for while neither was born in the Quaker City each has been identified with it. Keeley the water man has been accused over and over again of being a spiritualist; his most ardent supporters believe in an "intelligent force" which inspires him. Kellar is a dilettante in any and all things supernatural. In Indiana one day last week at a town which shall be nameless, Kellar was playing to a crowded house when a hard featured woman rose in the back of the audience and said in strident tones: "It's all right, but I don't see the motor where be it?" She had confused Kellar and Keeley. But the magician was equal to the emergency. Running his fingers round the rim of a glass bowl with which he had been experimenting, the popular American magician held up the sounding digit in mid air, and, as a clear bell-like note rang resonantly over the house, he claimed: "Madam, here is the motor of the spheres, the moving principle of the universe—music!"

## DUSE ACTS FOR CHARITY.

Broadway was so blocked with carriages between Twenty-Sixth and Thirtieth Streets last Thursday afternoon that the cable cars were barely able to continue their progress. The cause of this unwanted filling of the thoroughfare was the appearance at the Fifth Avenue Theatre of Signora Duse at a special charity performance, for the benefit of the Kindergarten Association.

Duse played in one of Goldoni's bagatelles, *Pamela*, derived from Richardson's novel of the same title. The French version of the adaptation was popular a hundred years ago and Voltaire made use of the story in his *Nanine*. Duse's triumph in the role of the virtuous sewing-maid was as certain as in anything she had yet done here. She was a charming picture in a quaint, olden-time costume and she clearly enjoyed acting in the piece before such a sympathetic audience. The receipts were almost \$5,000.

## ABOUT THE PEOPLE'S THEATRE.

"I have noticed in several of the New York papers from time to time articles stating that I had rented my People's Theatre to a Hebrew company," said H. C. Miner, yesterday. "This is not true. I have not been approached by any Hebrew company to rent it for a Jewish theatre.

"The only seeming ground for such a statement is that a person whom I have dismissed from my employ is anxious to injure, if possible, the business of my People's Theatre.

"My son, Thomas W. Miner, is and will be the manager of the People's Theatre in the future, and all of its time, with the exception of a few weeks, is advantageously booked." Young Mr. Miner took the management of the People's on March 9.

## THE KENNEDY COMPANY STRANDED.

The Lillian Kennedy She Cou'dn't Marry Three company stranded at Detroit, Mich., on March 15. A delegation of the members of the company have sent the following notice to THE MIRROR: "The Lillian Kennedy company, after a week of the worst business ever known in Detroit, closed sets in here last night, owing salaries. Mr. Hassenforder and Miss Kennedy left for Philadelphia, leaving the company behind to pay their own hotel bills and get out of town as best they could."

## CAMBRIDGE'S NEW OPERA HOUSE.

The remodeled Opera House at Cambridge, Pa., which was opened on Jan. 10, bears so little resemblance to the former Wilber Hall that it is practically a new building. The new Sayles Opera House, as it is now called, won immediate favor with the play going public. It is managed by H. B. Wilber, who has had a wide experience in the theatrical business, and has booked first class attractions for the rest of the season.

## ST. PATRICK'S DAY WAS LIGHT.

Contrary to custom, business was very light on St. Patrick's Day. There were four Irish plays in town and all of them gave extra matinees to almost empty houses. The afternoon parade killed all chance of good business and in the evening every Irish society in the city held patriotic meetings. As a result all the theatres were lightly attended. The popular-priced houses suffered most.

## A SIGNIFICANT CURVE.

While other bicycle manufacturers have this season increased the weight of their machines, the Keating Wheel company of Holyoke, Mass., still make a safe and reliable road wheel that weighs but nineteen pounds. The secret of the strength of the Keating is found in its curved seat post, which adds resistance at the point where the heaviest strain comes on a wheel.

## EXCELSIOR, JR., GOING TO THE BROADWAY.

Excelsior, Jr., will be transferred to the Broadway on March 30. This will be the 150th performance of the burlesque. The relations existing between the Messrs. Rice and Oscar Hammerstein are entirely amicable, and the piece leaves the Olympia by mutual consent.

## FANNY RICE'S SUCCESS.

The newspapers in Western cities have highly praised Fanny Rice and her vehicle, *Nancy at the French Ball*, in which she is said to be very entertaining. The Detroit papers were particularly in complimenting this comedienne, who is very popular everywhere.

## GILBERTIE LEAROCK.

Gilbertie Learock, whose portrait, from a photograph by Chickering of Boston, ornaments the first page of THE MIRROR this week, is the leading comedienne of the Ward and Vokes company. Miss Learock was born at St. Paul, Minn., and is the daughter of the late John Davidson, a well known journalist. Her uncle, Commodore Davidson, was one of the wealthiest men in the Northwest and her mother's brother, H. P. Hall, was the founder of every newspaper in St. Paul, and is the proprietor of the St. Paul Call.

Miss Learock is gifted with a marvelously retentive memory, and she is noted for her ability to study a part on short notice. She is credited with having studied, rehearsed, and played six long leading parts in one week—a remarkable feat of physical and mental power. Miss Learock has a contralto voice of excellent quality and range, and has been prima donna with the Corinne Opera company and the Frank Doshon company. She has also been with Frank Daniels' Little Puck company. At present she is playing the leading role of Nera Mann, the book agent, with the Ward and Vokes company.

In addition to her histrionic ability, Miss Learock is also an accomplished horsewoman, a trained swimmer and the champion pool-player of her sex in the profession. She is also an expert bicyclist.

## SEIDL WILL GO WEST.

Anton Seidl and his Metropolitan orchestra will make an extended tour West, beginning on May 2. The famous conductor has never been

indisputable, and has resulted in a change of plans for the Empire Stock company. We had not arranged for any Western tour, but now we propose to send the company out to Frisco and all the big Western cities. The tour will begin on July 21 and Bohemia will be our *piece de resistance*.

## A PLAYWRIGHT SUED.

John W. Heffern, a lawyer of Worcester, Mass., has begun a suit against Stanislaus Stange, the dramatist, for alleged deceptions.

The complaint is that on Oct. 19 Mr. Stange, owner of the play *Friend Fritz* and the copyright thereon, entered into a written agreement with Heffern, giving him full and exclusive rights to perform the said play between the date and Jan. 1, 1896, anywhere in the United States and Canada, except in the city of Boston. It was, it is said, stipulated in the agreement that the play must be performed in a first class manner in first class theatres and by a first-class company. It was further stipulated that Heffern should pay the author a royalty of \$90 a week for every week which he presented the piece, whether he produced it one night or six and that he was to produce it during at least four different weeks between the dates specified. Heffern was to place upon all printing used in advertising the play the announcement that Stange was the author. The manuscript parts of the play were to remain the sole property of the author. It was agreed that no charge should be made for the first performance. Heffern advanced, it is said, \$16 at the time the contract was made to pay for having type-written copies of the different parts in the play made, and it was agreed that this sum



ODELL WILLIAMS.

West, so the tour will excite interest in that locality. It will be managed by Johnson and Arthur. The tour will open at Rochester, N. Y., on May 2, and the organ化ion will visit Buffalo on May 4, Cleveland on May 5, Milwaukee on May 6, St. Paul on May 7, Minneapolis on May 8, Omaha on May 9, Denver on May 11 and 12, Salt Lake City on May 15 and San Francisco on May 18 for two weeks. After that the organization will go South to Los Angeles and return to San Francisco, go thence to Portland and back over the Union Pacific to Chicago, where they will play the week of July 6 at the Auditorium during the Democratic convention.

## CHARLES E. BLANEY'S LATEST.

A deal has just been closed whereby Charles E. Blaney will bring his latest comedy to New York for at least eight weeks, beginning next November. The piece will have a preliminary trial for three months on the road before production in this city. The author has written the leading comedy part for his brother, Harry Clay Blaney, and it is expected to be the best thing this young comedian has ever attempted. Charles E. Blaney's other pieces are *A Run on the Bank*, written for Ward and Vokes, *A Railroad Ticket* and *A Baggage Check*, all of which have been successful. Mr. Blaney believes, however, that *A Boy Wanted* will be the best piece he has put out. A strong company will be engaged for it.

## BOHEMIA'S SUCCESS.

Charles Frohman is elated over the success of *Bohemia* at the Empire. "The piece will in all probability live through the remainder of the season," said Mr. Frohman to a MIRROR reporter yesterday. "Since the first night, the receipts have risen steadily and we have played to as high as \$1,500. The success of the play is

should be deducted from the amount of royalties to be paid for future performances.

The counsel for Mr. Heffern claims that a fad was practised and that their client was unlawfully deceived by Mr. Stange, as he did not give Heffern the exclusive right to perform the play *Friend Fritz* between the dates of Oct. 19, 1895, and Jan. 1, 1896. It is alleged that Stange not only performed the play himself during that time, but that he sold the right to others to produce the piece.

## A MISUNDERSTANDING.

There was an awkward clash of companies at Powers' Opera House, Grand Rapids, Mich., last Saturday week. The Madame Rhéa company and The Fencing Master company were by some misunderstanding both booked for the same evening. The local manager had thought The Fencing Master date changed, but it was not. Both companies arrived in town about the same time and matters were generally unpleasant until finally The Fencing Master company managed to get a date to fill in the immediate neighborhood and returned to Grand Rapids the following Monday.

## AN INTERESTING SUIT.

In the United States District Court last week a suit instituted by the heirs of Steele Mackaye against the Mallorys, growing out of the connection between the playwright and the defendants, in the Madison Square Theatre several years ago was placed on trial. It is based on a claim for royalties on the play *Hazel Kirke*, it being alleged by the plaintiffs that owing to an irregularity in the contract between the defendants and the playwright a large amount of money due to the latter was never paid.

E. D. Shaw, Bus. Mgr. Address MIRROR.

## GOSSIP OF THE TOWN.

Louise and Amy Muller mourn the loss of their mother.

Will H. Sloan has left the 1492 company.

Harry Davies joined the Boston Opera company at Peoria, Ill., on March 16.

Evelyn Gordon opened an engagement at Green Bay, Wis., on March 17 to big business.

Robert Jamieson, manager of the Victoria Theatre, Victoria, B. C., has leased the Vancouver Opera House.

The Wang company will rest in New Orleans during Holy Week.

Harry Green and little Alice Hamilton are to star next season in the Hoosier Fair under the management of A. M. Tichener. A race scene is to be one of the features.

Lulu Tabor as Madge Brierly in *In Old Kentucky* has been highly praised for her performances by the Philadelphia press.

Nat C. Goodwin has disposed of the New England rights of his musical comedy, *Hobbin*, and the piece will tour under the direction of H. G. Lonsdale early in April.

J. A. Donaghay has signed to play the part of the circus manager in the Old Dan Tucker company.

Charles Plunkett has signed for a Summer season with Joseph Brooks.

A decree of divorce has been granted to Mrs. Frank Burke (Myrtle H. Edwards) from her husband.

Mrs. Lina Victerson, mother of Minnie Victerson, died on Long Island on March 15.

Edwin Mordant and his wife, Ella Wilson, are out with The Wicklow Postman company and receiving good notices for their work.

Lizzie Melrose, who is starring with Blaney's *A Baggage Check*, will have the same position in *A Bowery Girl* next season.

Arthur Bourchier, formerly a member of Augustin Daly's company, who has recently made a success at the Royalty Theatre, London, with *The Chili Widow*, an adaptation of the French *Monsieur le Directeur*, has determined to bring the piece to America next season. His tour will be managed by H. C. Husted, formerly business manager for the Kendals.

The press has highly commended William Courtney for his admirable work as John Swift in *Northern Lights*. His portrayal of the Sioux Indian has been the feature of the production.

George Fawcett Rowe's play, *The Donaghay*, will be elaborately revived next season by Joseph Murphy.

Louis Martinetti, of *A Baggage Check* company, at the close of his season will take a six weeks' trip to Europe. This visit will combine business with pleasure, and he may possibly bring over European novelties for Mr. Blaney's new productions.

It was erroneously announced recently that *Philopine* was never played in Philadelphia before its recent engagement. It was performed at the Centennial Theatre on Christmas week, the title role being assumed by Myra Goodwin.

The new Imperial Italian Opera company of London, of which Colonel J. H. Mapleton is the director, has arranged to begin an engagement of six weeks at the Academy of Music on October 26. Emma Eames and a famous Russian tenor have been engaged. After leaving the Academy the company will tour the leading cities, going as far West as San Francisco.

Lillian Stillman, an eccentric character actress, is one of the strongest drawing cards of the Jolly Old Chums company.

Joseph Shannon has returned to New York from a trip to California. He is in excellent health and is eager to get into harness again.

The Jessie Bartlett Davis Mining Company is the full title of a mining company recently organized in Denver, Col., to work certain mines in Gilpin County, that State. There are eight claims altogether and each has been named after the following prominent prima donnas: Jessie Bartlett Davis, Emma Nevada, Sybil Sanderson, Katherine Klasfky, Christine Nilsson, Minnie Hauk, Clara Louise Kellogg and R. E. Ebenezer Schenck.

Rhea's season will continue till July 4. Messrs. Rich and Maeder have booked her over the Denver Circuit and in all the big cities of the coast. Her new play has been most successful.

Morris Simmonds, the well known theatrical agent, has been confined to his bed suffering from a severe cold.

Donnelly and Girard have, it is said, determined to abandon the field of farce comedy, and at the end of the season will shew *The Rainmakers*. The comedians have been together for almost ten years, and have always been regarded as the money makers of the road in their own special line of work. They will not, however, separate, but will play the principal parts in the new extravaganza, *Strange Adventures of Jack and the Beanstalk*, by R. A. Barnet, author of 1492 and *Excelsior*, Jr. Henry Donnelly will play *Old King Cole*, and Eddie Girard, who has pantomimic gifts of a high order, will play *Robinson Crusoe's Man Friday*.

Eddie Foy opened his starring in *The Strange Adventures of Miss Brown at Streator, Ill.*, last Thursday night. He is said to have made a hit, playing the role legitimately and departing from his burlesque methods. He was strongly supported by Harry Brown in his original character of Major O'Gallagher, James R. Sullivan, who received three scene calls as the German music teacher, and Eddie Dinsmore, Page Newcombe, Lizzie Conway, and Leita Larkin. Before Manager Brady left for New York he arranged for Mr. Foy to star under his management next season in a new farce-comedy to be written by Clay M. Greene.

## SCENES FROM CURRENT PLAYS.



ALBERT GRAN. HELEN MACBETH.

FRANK R. MILLS.

MINNIE MADDEN LISKER. JAMES NEILL.

MARY MADDEN.

IDA WATERMAN.

## GARDEN THEATRE: MARIE DELOCHE. ACT III.

MARIE: "And when it is about ten o'clock—"

From a flash-light photograph made expressly for THE DRAMATIC MIRROR by Joseph Byron.

## THE MELODRAMA HERO.

Why does not some genius who has the good of his fellow beings at heart invent a new plot and a new hero for the melodrama instead of the nursery driller in three safety pins and a cradle we have to endure now?

It has been my lot to have to sit through four of this style of plays lately. In the first act, when the hero grabs the heroine to his bosom and shoots pop-gun kisses at her front bangs, and then rushes off—he never walks off, you know—promising to return anon or sooner, we all sigh, for do we not know there must be a lovely game of hide and seek ere he will tussle with those leg-o-mutton sleeves again?

We want to advise him to hang on to her while he has her, but we are only auditors, and know he must earn his salary; so we settle back to watch our lovers in their mad hunt for each other through the remaining acts.

It is in the hunt business that the dramatist now seeks to show his originality. He labors hard to devise new obstacles such as steam engines, burning boats, flooded dungeons and Kansas breezes to make the hunt more difficult.

Perhaps it is impossible to change the plot, as it is so woven into the web of human life. It began in the Garden of Eden, and ever since then we have had the trinity—man, woman and the serpent, served up with and without apple sauce—though there is a strong inherited tendency towards the forbidden fruit.

But it is not impossible, however, to change the hero. Taken as a psychological study, he is not a hero at all. A hero is a man who does something to distinguish himself above other men. The hero, so called, of the modern melodrama certainly does not thus distinguish himself. He is not an active force, but a passive, submissive instrument for the villain and comedian to squabble over. The villain tries to make him a subject for the undertaker, but the comedian always manages to give him a tip, so that the calamity is suspended until the next act.

The same persons who applaud this hero on the stage would snub him unmercifully in any of the ordinary walks of life. In the first place, he is "too good for human nature's daily food." He is totally devoid of discernment, but chumps around and lets everybody get the best of him. He believes all of the fairy tales that are told him and never once intelligently remarks, "Oh, say! what cher givin' us?" He meekly follows out every one's instructions.

If it was not for the comedian the heroine would have to stay lost forever, for the hero

would never have wit enough to find her unaided.

After he has been knocked on the head a few times, or nearly sawed in two, or jumbled up in a few railroad accidents, a ray of light penetrates his guileless brain. He suddenly parts his ruby lips and opens wide his innocent orbs and gurgles in a real naughty, fierce, ginger pop way. "Ah! I see it all now!" Then the audience applaud this tardy dawn of ordinary intelligence.

Why, one of the heroes I saw lately said of a woman who had befriended him in the wilds of Australia: "Ah" (ah is the gunpowder to drive home each sensational speech in a melodramatist's pyrotechnical vocabulary)—"Ah! if I but knew her name I would ask God to bless her!"

Great Scott! Think of reaching that consummate state of egotistical imbecility when one considers it necessary to introduce the other people in the cast to God!

When I saw how badly he felt about not being able to pray for her, because she didn't give him her card, I wanted to suggest the speech

"Dear Lord, you know that brunette woman you saw in the second act? Well, she don't belong to our church, of course, but she had patience with me, and I beseech for her a blessing."

Why the Lord would have rewarded her.

The villain, even if he has chewed the cud of ignoble ambitions for so long that his moral nature has grown somewhat bilious, is the kind of man, after all, who receives the admiration and applause in real life. He is a man of brains. In this world it is the wicked folks who get the glory and the everlasting fame. The good people get the snubs, the crumbs and oblivion.

Of course we all want to see virtue triumph over vice, but we should like virtue to be endowed with common horse sense, and the triumph one of wit against wit, instead of stupid goodness boosted by low comedy.

What this hero needs is to throw down his rattle box and bite on the hard ring of experience until his eye teeth come through.

GAILY.

## A CHANGE OF OWNERSHIP.

Green's Opera House at Vincennes, Ind., has been purchased by J. T. McJimsey and Son, of that city, who will make it one of the prettiest and best equipped theatres in the State.

Wanted. A first class standard attraction to play under the auspices of the Lodge of Elks, of Evansville, Ind. Will pay guarantee. Time end of April or early in May. Address at once A. J. Duncan, secretary, Evansville, Ind. \*

## THE BEGINNING OF THE END.

There are signs of Spring round about everywhere, and the backbone of the theatrical year is now pretty well broken. Managers are concerning themselves more with projects for next season than with any plans for the rest of the theatrical year. As a sure harbinger of the approaching dissolution of things theatrical comes the circus, which may be always taken as the beginning of the end.

Some new productions are still to be made. At the Garden Theatre next Monday, Mr. Palmer will put forth the farcical comedy, His Absent Boy, with M. A. Kennedy and "Aunt" Louisa Eldridge in the principal roles.

The American Theatre will be closed during Holy Week, but will reopen on the following Monday with a new melodrama, produced under the direction of Walter Sanford.

The Fifth Avenue Theatre, which returned last night to the production of American comedy, will retain A House of Cards for at least a month to come.

At the Casino The Lady Slavey will run till Messrs. Canary and Lederer have their next "review" ready. It is to be called In Gay New York, and as usual will enlist the services of a score of well-known burlesque and comic opera performers.

At Albee's Lillian Russell will continue to present The Goddess of Truth. This opera will fill out the balance of her engagement there. A revival of The Little Duke had been contemplated, but after consideration the project was abandoned.

The Heart of Maryland at the Herald Square, Chimmie Fadden at the Standard, The Prisoner of Zenda at the Lyceum, A Black Sheep at Hoyt's, Bohemia at the Empire, and The Squire of Dames at the Garrick are fixtures till the end of the season.

May Irwin's renewed success in The Widow Jones will probably ensure a profitable stay at the Bijou till the Aronsons are ready to close the house for the Summer.

Chauncey Olcott has two more weeks with The Minstrel of Clare at the Fourteenth Street Theatre. A new play, The Village Postmaster, by Jerome H. Jerome and Alice E. Ives, will succeed. In the cast will be Forrest Robinson, Edward J. Morgan, Harry Welsh, Queenie Vassar, Amelia Bingham, Harriet Ford, Sadie Stringham, and Rose Tiffany.

A few revivals of plays in the repertoire of the Potter-Bellew company will bring the Daly season to a close.

At the Star Manager Litt's new melodrama, The Last Stroke, is expected to last for some time. A month more of weekly changes of bill

at the Grand Opera House will bring us to Manager Pitou's promised revival of the Gilbert and Sullivan operas.

Exce'sior, Jr., will go to the Broadway next Monday where it will remain three weeks and possibly longer.

A revival of Humanity at the Academy will last till the doors of the old playhouse shall close.

## SUPPER TO MR. HOPPER.

Charles H. Hopper, alias Chimmie Fadden, is a Yale graduate. He is held in high esteem by the alumni of the college, who remember when Mr. Hopper's genial personality was familiar under the New Haven elms. Sixty members of the St. Anthony Club, who are also members of the Delta Psi fraternity, attended the performance of Chimmie Fadden last Wednesday. After loading their old college chum with flowers they carried him off to supper with them at their club-house on West Twenty-eighth Street. The occasion was a very merry one.

## CHARGED WITH FALSE PRETENCES.

Harry Mantell was arrested last week at Murfreesboro, Tenn., at the instance of Mrs. John D'Ormond for obtaining money under false pretences. Mrs. D'Ormond had sent him a railroad ticket and engaged him to play in her company. He is said to have sold the ticket, however, and joined the Wild Goose Chase company.

## GEORGIA CAYVAN'S PLANS.

Georgia Cayvan will open her season next year at Palmer's supported by a strong company. Later she will visit the large cities. Several plays have been accepted, the opening one said to be a strong one, which Miss Cayvan believes is particularly adapted to her. At present the actress is resting at a Southern resort.

## A NEW THEATRE IN DOVER.

W. H. Baker, proprietor and manager of the Baker Opera House at Dover, N. J., will shortly commence the construction of a new ground floor theatre with a seating capacity of 1,000. The new house will probably be finished in September, and will be first-class in every particular.

## THEODORE THOMAS APPEARS AGAIN.

Theodore Thomas and his Chicago orchestra gave their first concert at the Metropolitan Opera House on March 17. It is five years since Mr. Thomas was last seen here.

## IN OTHER CITIES.

## PROVIDENCE.

For the first half of the week in The Bostonians were at the Providence Opera House and were welcomed by large audiences. In a few weeks since this superb organization appeared here we earnestly hope it won't stay away so long again. The repertoire comprised A War Time Wedding, Prince Aganass and Robin Hood. The first two were new to Providence and met with general favor. Robin Hood has been sung here several times but not by the Bostonians, and it drew the largest and most enthusiastic audience. Messrs. Barnabas, Mac Donald, Cowles, Blake, Jessie Bartlett-Davis, Helen Bertram-Henley, and Alice Nelson make an exceptionally fine co. and the chorus sang with splendid effect. The annual engagement of Nat C. Goodwin is always looked forward to with great interest and a large audience greeted him at the Providence 10, where he opened for the balance of the week in Ambition, An Artist's Model 23-25, longer than 26.

The Bostonians at Keith's Open House again 21, where the Grand Opera House's Auction was suspended for a week, and the managers had to take in a large amount of money. The production was a elaborate one, and it was well seen here a number of novelties have been added. The many pretty dances the rich costumes and the clever specialties were very pleasing. Among the best specialties were the songs by Mamie Conway the juggling by George D. McEvily and the novel magic act by Lorraine. A transformation scene entitled Flight of Time closed the performance. On the Mississippi 25-26.

Large audiences met at Lothrop's Opera House 21-22 when Katherine Rober and her co. returned after a several month's tour of New England and the Province. The Rober was the attraction offered introducing Miss Rober as Mary Jane a part which fitted her admirably. Her supporting co. included J. Gordon Edwards, Justin Page, Florence Mack, Grace Hamilton, Nellie Hancock, Leonard Howe, W. A. Lanigan, Morris McHugh and John Weber, all old favorites with patrons of this house. The S. R. O. sign was conspicuous during this engagement. A Flag of Truce 23-24.

The fifth concert of the Boston Symphony Orchestra was given at Infantry Hall 18 before the usual large audience. Mr. T. Adamowski was the soloist.

Troop B Cavalry, in full dress uniform attended a performance of Northern Lights at Keith's 13.

The Five Jubilee Singers gave a concert in Association Hall 20.

James Tinker, an old-time hotel man and originator of the Theatre Comique, which was burnt down here about nine years ago, died in this city 13 aged sixty years.

Innis Band has been booked for a concert in this city April 11.

J. J. Showles, in advance of Joseph Murphy, and Cad Givens, of On the Mississippi, were here 18.

Eddie Snow, of the Devil's Auction co., will leave the co. at Boston 28.

David Robinson, who has been out as advance agent of the Henry Burke co., is at his home in this city, the co. having closed at Paterson, N. J. 14.

Bob Fitzsimmons will appear at the Westminster Theatre 23-29 with the New White Crook co.

Alexander Gaden, who has made a very favorable impression as a member of one of Lothrop's stock co., left for New York 14 on a business trip. He will rejoin the stock at Boston April 13.

The Masonic Temple, which is located on Pine Street, directly opposite the Providence Opera House, was totally destroyed by fire 19. The front wall remained and the inspector of buildings issued orders to have performance suspended until it could be repaired. This, however, was unnecessary, for at 3:35 p. m. the wall fell and caused the entire first stories on the Pine Street Side of the opera house, demolished several lights of glass and injured the wall in the basement so that a portion of it will have to be rebuilt. After this the inspector withdrew his orders and the performance was given as usual.

Mark Ellsworth, of Lothrop's stock co., after a week's illness in the Homeopathic Hospital, this city, recovered and left 19 for New York.

Joseph Walsh of Lothrop's stock, closed in Boston 21.

Manager Thorp, of the Thorp Dramatic co., was in town 17.

Katherine Rober returns to Lothrop's Opera House week of 30, presenting A Farmer's Daughter. On evening of April 3 she will be tendered a benefit, when she will appear in A Woman's Power.

Polly Read, formerly of Jilson and Read, who is now known as Manager Pinard, of England, was visiting his mother in this city last week.

HOWARD C. RIPLEY.

## ST. PAUL.

At the Metropolitan Opera House, Francis Wilson, supported by a strong co. of clever artists, produced The Chieftain 12-14 drawing good houses. A fashionable and appreciative audience gave Mr. Wilson a hearty welcome, the co. and the critics also received a very favorable verdict. The scenery is picturesque and effective, the music is melodious and the action lively, the costumes rich and striking. Mr. Wilson has now visited St. Paul for several years, not since he appeared in the role of The Merry Monarch. As Peter Adolphus Grigg he kept the audience on the laugh throughout the opera. The performance gave general satisfaction. Eddie Fay and his clever co. presented The Strange Adventures of Miss Brown 15-17 to fair houses. In the first act, Mr. Fay as Captain Courtenay presented a striking military appearance. In the character of Miss Brown he played the part well and kept the audience interested and entertained giving a pleasing performance. Eddie Dinsmore as Angelina Brightwell, Lizzie Conway as Mrs. O'Gallagher, Page Newcombe as Clara Loveridge, Lotta Lillian Larkin as Euphemia Schwartz were excellent in their respective roles. The play took well and elicited much applause. Paderewski 18, Marie Wainwright in repertoire 19-21; Kellar, the magician, 22-23.

At Litt's Grand Opera House an excellent co. under the personal direction of Frederick Hallen, presented The Twentieth Century Girl 15-21, opening to S. R. O. and a fair prospect of a good week's business. The co. is exceptionally strong and the performance is one of the cleverest entertainments seen here this season. John T. Kelly is very droll and amusing in the part of Michael McNamara, and the specialties he introduced were unanimously applauded. Gus Williams is a very clever entertainer in his monologues and is as funny as ever in his trite sayings. He was repeatedly applauded. Mollie Fuller is a very bright, clever and attractive actress, vivacious and pleasant in whatever part she assumes. She was a delightful feature of the attraction in the role of Percy Verance, the girl bachelor, and won rounds of applause. The ballet is pretty and well drilled and neatly costumed. The singing was commendably good. The entertainment really pleased the patrons. Corinne and the Kimball Opera Comique co. 22-28.

Manager Frederick Hallen and Business Manager Melville Stoltz of the Twentieth Century Girl co. reported good business. The co. will at Omaha turn Eastward and play return dates in the principal cities up to the end of June.

John T. Kelly of the Twentieth Century Girl co. is an old-time favorite with St. Paul's theatregoers and is considered one of the cleverest of Irish comedians. He met with a cordial welcome on Sunday evening at the Grand.

Manager L. N. Scott of the Metropolitan paid \$20 for a box at the Primrose and West anniversary.

Marie Wainwright co. and Corinne-Kimball Opera co. are playing Cal Stone's circuit and will open in St. Paul shortly.

John Arthur became a great favorite with St. Paul's theatregoers and made a host of friends during her engagement with Jacob Litt's Stock co. at the Grand some three seasons ago. Her many friends in St. Paul are pleased to learn that she is making a success with the Henry Irving co.

The John Stapleton co. will play return dates at the Metropolitan before the close of the season.

GEO. H. COLORAY.

The season will be both weak and strong in matters theatrical. The Grand is dark the first half and the Empire all of week, but the character of the attractions at the Empire and at the Grand and Park the last half will make the week one of special interest.

Fanny Davenport opened at the English 16-21 playing Diamonds five nights and Saturday matinee. A good-sized audience greeted her on the opening night and a more critical or better pleased audience never passed the exits of the theatre. The grandeur of the settings, the rich and costly costumes and the perfect

acting were in complete harmony and the verdict that Fanny Davenport as Diamonds excels her Cleopatra or her Fedora is universal. Sipe and Dallman's Animal co. which completed two weeks at the English 16-20 broke all previous records of attendance at that theatre and their closing matinee was the largest of the engagement.

At the Park H. Henry's Minstrels was the bill 12-14. While the patronage was good it was not what the co. merited.

The D. Faubert opened at the Park for three nights 16-18 and played to good houses. While The Defaulter is strong in the estimation of many, it does not satisfy the masses.

Francis Wilson in Merry Monarch and The Chieftain comes to the Grand 19-21. The advance sale is good. Isham's Octonians are at the Park 19-21.

CHARLES F. KENNEDY.

## DETROIT.

Robert Mantell opened a week's engagement at the Detroit 16 with The Corsican Brothers, in which he appeared as Louis and Fabian Franchi. A large audience was in attendance as Mr. Mantell is a favorite here and The Corsican Brothers, one of these strong, enduring plays which seems to suffer no deterioration in its attracting powers through age. His present co. affords him most admirable support, and on the evening referred to the acting of B. T. Ringgold and Montgomerie Mark Price as Chateau Rensaud, and Charlotte Behrens as Emile de Lapysse elicited particular praise, while that of Willis Granger as Alfred Maynard and Minnie Monk as Madame Franchi was also deserving of the warm commendation it received. On 17 Mr. Mantell and his co. were seen in Montrouge which he has successfully given for many years. Wednesday matinee The Marble Heart was the bill offered and the rest of the engagement will be filled out with the new drama The Queen's Gardener. Following Mr. Mantell at the Detroit comes Augustin Daly's Midsummer Night's Dream 23-25.

Fanny Rice is at the Lyceum the first part of this week where she opened 15 in her new piece Nancy at the French Ball. In it she certainly has a good vehicle for the display of her particularly happy style of entertaining, and her large audiences are appreciating the fact. It is an adaptation of a German comedy called Three Pair of Shoes, acted here some years ago by Marie Geistinger. It is a pretty thing, weaving in and out as it does bits of life as it is found telling it brightly and dealing with it in the lighter comedy mood, but the serious touched with the pathetic is always well in sight in the background, and the bright flashes from the parody and fun in the piece only serve to make our glimpses of the background more distinct. Herman Elsent takes the part of Nancy's husband, the shoemaker. Eva Randolph is seen in the role of the "serpent" in the little household. Alice Vincent gives us a little exhibition of the ways of the prima donna, while W. H. Prillman makes the audience all feel thankful that they have been given some other work in life besides the management of highly-salaried artists. W. H. Fitzgerald gives a good part of the English duke who is losing for a fortune with the necessary incumbency of a wife thrown in. The whole co. do good work, and altogether it is a good performance. It closes Wednesday evening, and the comes the opera at the Lyceum for the remainder of the week.

In fact, there is nothing else thought very much about, or talked about, anticipated or looked forward to this week but the opera. We can probably expect for making such a future about it when it is told that it is the first time in the history of Detroit that such a treat has been afforded its people as we are going to have the last days of this week. There has been a great rush for seats, and it will probably be such a financial and artistic success from the point of appreciation that Abbey and Grau will favor us with their Metropolitan co. in the seasons to come. The program for Thursday evening is Faust, with Melba as Marguerite, M. Ed. de Reszke as Mephistopheles and M. Jean de Reszke as Faust. On Saturday two of Verdi's opera will be sung—Aida in the afternoon, Falstaff, with Melba, Nordica as Aida. Saturday evening Falstaff, with Melba, Nordica as Aida. Saturday evening Faust, and Maurel as Falstaff.

We are having the Morrison production of Faust at Whitney's this week (15-21), which is being given with the most elaborate scenic embellishments, in which electricity figures prominently. Those who take the principal characters are Porter J. White as Mephistopheles, Donald McLaren as Faust, Olga Verne as Marguerite and Ada Roselli as Dame Martha. The play is doing a big business. Followed by The Derby Winner.

At the Empire Two Old Comedies are holding forth to the nightly amusement of the audiences this week.

Black Sheep is the current bill at our "house of continuous shows," the Capital Square, and is drawing well. The specialties this week are furnished by Rhetta, vocalist, and Allen H. Waas, who gives German, Irish, English and Jewish impersonations. KINNAR.

## LOUISVILLE.

Charles L. Davis in his time worn, but still popular, Alvin Jenkins played his annual engagement at the Opera House 16-21 to good houses. Jessie Mae Hall in A Princess in Tatton appears 23 for a week. The Temple Princess was date week commencing 16.

Frank Harvey's sensational play, The Land of the Living, was the cheering at the Avenue week commencing 15. It is played by a capable co. and the scenery and mechanical devices introduced were particularly noteworthy.

At the Buckingham a straight variety co., styled the New York Star, drew good houses week ending 21. Matthews and Harris, Bingham, the ventriloquist, the clown; Charles Case and Corn-Rout, Field and Lewis, and other well-known specialty people made up a first class variety bill. The Night Owls 22.

Joseph and E. M. Holland are underlined in The Social Highwayman for three nights here, commencing 19. Little Christopher will fill the entire week of 23 in Louisville.

Seats are on sale for the concert that will be given at the Auditorium 20 by Alfred Farland, the banjoist, assisted by Henry Goodwin as accompanist.

The drill corps of the local lodge of Elks is actively preparing for a drill contest that will take place at the annual reunion of the order which occurs in Cincinnati in July. The Louisville Lodge has the proud record of five victories in previous contests.

Sarah Bernhardt is announced for an early engagement at the Auditorium.

The Louisville Commercial in its Sunday theatrical notes did the graceful act of heading the columns devoted to theatrical news as "Mirroreers."

There are rumors that Daniel Quill will seek legal redress from Manager Hinrich for damages received through failure to fulfill contract to bring Hinrich Opera co. to Louisville.

During the engagement of the Land of the Living at the Avenue the 25th performance of the play was commemorated by the distribution of handsome souvenirs in the shape of cut glass vinaigrettes.

CHARLES D. CLARKE.

## BUFFALO.

The season of grand opera opened at Music Hall 16. The Huguenots, the first opera given, was presented before the most brilliant audience ever seen in Buffalo. Melba, Nordica, Scalchi, Jean and Edouard de Reszke, Plancon and Maurel were in the cast, which was identical with the cast of the opera in New York. The enthusiasm of the audience knew no bounds. Carmen with Calve 17 drew an equally large, brilliant and enthusiastic house. A wreath of laurel was passed to her over the footlights at the end of the third act. Faust and Aida were presented 18. Nordica as Aida was a brilliant success. Faust with Melba, Scalchi, Plancon and Maurel in the cast was in many respects the most artistic performance of the four.

At the State Theatre Charles' Aunt played to large business week of 16. The last of the week the audience were very large. Etienne Girardot as Charles' Aunt from Brazil scored a success equal to that of last season when the co. played to packed houses for a week.

The Camille D'Arville co. in Madeline, or The Magic Kiss, will be at the Star 23-25. William C. Andrews in My Wife's Friend 26-28. Al. G. Field's Minstrels 29 April 1; Irving and Terry 24.

In Old Kentucky played at the Lyceum Theatre to big houses week of 16. Lulu Tabor as Madge Blythe made a hit. Hanlon Brothers' New Superba of 23.

Neil Burgess in The County Fair will be at Music Hall for a week in April.

William Vaughan, accused of arson in setting fire to the Academy of Music last summer, was convicted of arson in the Supreme Court. William Brown Parker was convicted of arson in the third degree for the same offense 18.

Maud Haslan, leading lady of the Too Much Johnson

acting were in complete harmony and the verdict that Fanny Davenport as Diamonds excels her Cleopatra or her Fedora is universal. Sipe and Dallman's Animal co. which completed two weeks at the English 16-20 broke all previous records of attendance at that theatre and their closing matinee was the largest of the engagement.

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CHARLES F. KENNEDY.

ARTHUR LEWIS, Box Mgr.

NAPIER LOTHIAN, Jr., Stage Director.

Address all communications

CHARLES BURNHAM, 1193 Broadway, Room 11, New York City.

co., which played a week's engagement at the Star 9, notified Proprietor Hood of the Tiffi House 16 that her jewels and money, amounting to between \$100 and \$300, had been stolen. The police were summoned and made a vigorous search. Miss Haslan left for Cleveland on the morning train. Late in the afternoon Proprietor Hood received a telegram from the actress stating that she found her jewels and money in her trunk on her arrival at her Cleveland hotel.

MARIAN DE FOREST.

evening went to the credit of Jefferson De Angelis, who immediately established himself a favorite and strengthened his position as the play progressed. His clean and artistic methods were in such striking contrast to the objectionable means so generally employed as to render his performance doubly appreciable. Hiller's Gift Show occupied the house 12-14 to good attendance. Next week, Black Crook—Lillian Lewis.

C. N. RHOADES.

## SAN FRANCISCO.

Fred Ward closed a very handsome business at the Baldwin last week and gives way to the Milk White Flag. He has gone across the bay to Macdonough Theatre in Oakland, and on Monday evening opened to big house. He has always been a great favorite here and Elks of Oakland gave him a rousing reception after the last curtain and held another all night session at their rooms after the play. King Lear was his opening production and made a profound hit.

At the Columbia Theatre The Wicklow Postman holds supreme sway.

A Milk White Flag is funny, but there's a gruesome note running through it, the skinning over the burial. The big audience at the Baldwin overlooked most of that last evening and just laughed. Like all of Hoyt's farce comedies the play is a farce of all sort of nonsense, chit chit a satire on the bold militiamen.

The Carlton Opera co. opened their farewell week at the Alcazar in a grand double bill. The Charity Girls and The Mikado. The former piece was produced last evening for the first time in San Francisco. It is replete with a number of catchy airs and some bright dialogue. By

sent and well liked. Herbert Cawthorn 23-24. An American Hero was fairly presented at the new Gillies 15-21 and drew a moderate audience. The Two Orphans will be put on 22-28. David Warfield and Lee Garrison, of The Merry World, closed 21 and will appear in Canary and Lederer's new review, Broadway, which is to be produced at the Casino, New York, May 11.

FRANK B. WILCOX

## DENVER.

A wave of melody has struck the city. At the Tabor 7 every seat was filled with a fashionable audience who tendered to Paderewski an enthusiastic reception, which he certainly merited. The programme was superbly rendered. So delighted were his auditors that at the conclusion of the performance they remained in their seats and continued applauding until Paderewski favored them with a final encore. His matinee performance 6 was not so largely attended as the evening performance 7, and Paderewski, who had been suffering with insomnia, was not at his best at the matinee.

At the Broadway 9 and matinee and evening 10 Souza and his magnificent band have drawn tremendous houses on both nights, all the seats and boxes were taken and people were standing three rows deep. Tis ideal leader, composer and his ideal band play music that goes very near to the hearts of the people. At the Monday night concert there were from three to four encores to each selection that the band played. Souza's new two step, "The Cotton King," scored a hit, and as encores to it he played the other splendid marches that have made him name famous.

Denver has in the past six months enjoyed a musical revival. The Bostonians, the Damrosch Opera co., Paderewski and Souza's Band have all been here and for the twenty-three performances given by them the gross receipts exceeds \$40,000. And still they come.

The manager of Anton Siedl's Orchestra has just booked this attraction for the Broadway Theatre for three concerts in May next. You cannot give Denver too much good music, and its people are willing to pay for it.

The Tabor has been dark this week with the exception of matinee 10 when Mabel Jenness Venner gave a lecture on artistic dress. The Tabor opens 16 with Sol Smith Russell in The Rivals. He will also present An Everyday Man and Mr. Valentine's Christmas during the week. Following this attraction comes Tava's Opera co.

The Lyceum opens as a popular price combination house Sunday, matinee, 8 with the Kempton Comedy Kompany playing The Black Flag followed the last half of the week by The Queen's Evidence. The co. terminates its engagement Saturday night and will be followed by The Wild Goose Chase, a musical comedy, and after that Uncle Hiram. The Lyceum is a cosy little playhouse and bids fair to regain its old-time popularity.

At the Orpheum the Holden Comedy co. is in the fourth week of its engagement, and business continues exceedingly good, the co. and its plays having made immense hits. This week Nobody's Uncle, Little Babyboy, and Tom Sawyer have been the hits, and next week commencing 16, will be the rest of their season's engagement, Roxie the Waitress and The Adventures of Paul. All will be presented. At the benefit to be tendered R. E. Bell matinee Angie will be the bill. Great interest is being manifested in this benefit, and a large audience is assured.

Manager Marx, the "Co." of Friedlander, Gottsch and Co., managers of the Columbia Theatre in San Francisco, and a'so the Frawley co., was in the city in advance of his attraction which opened at the Broadway Theatre 16 in The Senator.

The Tabor being dark 16, 17 a number of its attaches enjoyed the courtesy of the Broadway management and heard the Souza Concerts. F. E. CARSTARPHEN.

## OMAHA.

At Boyd's Theatre Souza's Concert Band attracted two large audiences 14, standing room being at a premium at the evening performance. If possible, Souza's reception was more enthusiastic than ever. There were flowers and encores galore, the latter being responded to with a willingness that was a pleasure to see. The programme was an attractive one with the exception of the finale, which was "The Band Came Back." This was undoubtedly intended for the gallery boys' Saturday night quarter, but the small boy did not like it or else he was not there, and it somewhat marred the impression of what would otherwise have been a charming entertainment. Myra French has a clear soprano voice, and gave as an encore "B-B-Bolt." Carrie Duke, violinist, is a charming young artiste of remarkable talent, and undoubtedly may have a brilliant future if she does not shrink from the many disagreeable features that a stage life entails. Della Fox 22-23; Sol Smith Russell 27, 28.

I did not see an empty seat at the Creighton 12 Canary and Lederer's big burlesque The Merry World opened an engagement the finished the week. Its success was unequalled, and quite number came a second time to see the pretty girls and enjoy the fun. This piece is undoubtedly well staged and the costumes rich and attractive. Si Plunkard 15-19 to fair business. La Petite Freddy's impersonations are wonderful, and the railroad and threshing scenes are cheered to the echo. Not the least attractive part of the performance is the street serenade. Frawley co. week of 22. Eddie Fox 29-April 1.

The Sunday papers contained columns of eulogies of the Hinrichs Opera co., which was booked at the Boyd 19-21, but which succumbed at St. Louis the same day. Had they gotten this far we might have given them a good send-off, for not a single co. has stranded in Omaha this season.

I understand that Lee Harrison and David Warfield leave The Merry World co. at Kansas City, and will return to the metropolis to go in training for Canary and Lederer's new piece, Broadway.

Souza was so well pleased with his reception here that he has booked for two nights in the Fall. The Thurston Rifles, the crack militia company of the county, attended the evening performance in a body.

W. W. Randall, in advance of Della Fox, is here and reports business generally excellent. Nat Roth, Della's manager, will leave the co. here for a flying trip to New York. Miss Fox has made no definite arrangements for a manager next season, although there has been no lack of applicants for the position.

Loie Fuller is booked at Creighton Hall April 6.

R.

## TOLEDO.

Sowing the Wind was presented by an evenly balanced co., headed by Mary Hampton, at the Valentine 19-21 to good business.

Camille D'Arville made her first appearance here as a star 22-25 as Madeline in The Magic Kiss. To say that Miss D'Arville completely captured every one who heard her would be expressing it mildly. Her first act on arriving here, after a long, weary journey from Canada, was to offer her services for a charity concert on Sunday evening, given by one of the Catholic societies. She sang two numbers and was presented with a beautiful basket of flowers. During her engagement she was the recipient of many social honors. Augustin Daly's co. in A Midsummer Night's Dream 26-28; Della Fox April 4; Robert Mantell 6-8; Nat Goodwin 10.

Katherine Germaine opened the week at the People's for one performance 22. The Fencing Master was sung to a large and appreciative audience. Joe Cawthorn began a week's engagement 23, appearing in his new comedy, A Fool for Luck. Mr. Cawthorn is fast becoming one of the best German comedians of the day. He never seems to weary an audience, and he deserves great credit for getting together such a fine co.

Since George Boniface left D'Arville's co. that aggregation has been in need of a comedian. Manager Sheas has several in view, and expects to have one of the best next week. A prominent manager, who did not wish me to mention his name, was in the city negotiating with Miss D'Arville for next season. If these plans mature the lady will be the star of one of the finest cos. on the road.

Manager Bodie has just completed arrangements whereby Toledo will have something it has never had before. May festival. On 29 of that month Nordica, Rose Stump, Catherine Bloodgood, Gertrude May Stein, Evans Williams, Sir Campanari, Max Heinrich, Arthur Whiting and the Boston festival orchestra of fifty musicians will appear in a grand operatic concert. The expense of such an undertaking is enormous, but Mr. Bodie says if it is patronized as it no doubt will be, it will be a regular event every season.

Alfred A. Warland appeared at Pythian Hall a club, a local organization, 25.

At the Auditorium May Smith Robbins is seen as Little Trixie twelve times a week. Business good. C. M. EUDSON.

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Always have open time for good allusions. Write Johnstown Opera House, Pa.

## CORRESPONDENCE.

## ALABAMA.

**MOBILE.**—MOBILE THEATRE (J. Tannenbaum, manager): Paradise Alley 13, 14 attracted fair crowds. Lewis Morrison in Faust and Garrick's Love 17, 18 played to large and appreciative audiences. ITEM: Rumor has it that Western capitalists will buy Mobile Theatre and replace the present building with one of modern date and with stage capacity sufficient to accommodate the largest traveling theatrical organization.

**BIRMINGHAM.**—O'BRIEN'S OPERA HOUSE (Ben S. Birmingham, manager): Paradise Alley 9 to fair business. Henry E. Dixey 10 in The Lottery of Love to good business and one of the most finished performances of the season. Mr. Kearns, acting with Mr. Dixey, was excellent. Nat C. Goodwin in Mizraora to S. R. O. 11 gave universal satisfaction. Emily Baucker 13, 14, with a matinee, in Our Flat to fair business and general satisfaction. Roland Reed 17; American Girl 20, 21.

**TALLADEGA.**—CHAMBER'S OPERA HOUSE (W. C. Chambers, manager): Belle Boyd, the Rebel Spy, II; small audience; good performance. Stanton and Harris failed to appear on account of very inclement weather 12. Miller Brothers, legerdemain artists, 14 to 16 and well pleased audience. Sutton's Montgomery co. 24, 25.

**TUSCALOOSA.**—ACADEMY OF MUSIC (Brady and Miller, managers): The Ariel Lady Sextette did not appear on account of delay of train. Prof. L. A. Weaver gave exhibitions in hypnotism 16, 17 to small houses.

**SELMA.**—ACADEMY OF MUSIC (Louis Gerstman, manager): Charly's Aunt 16 to fair business. Emily Baucker in Our Flat 21.

**DECATUR.**—ECHO'S OPERA HOUSE (John C. Gordon, manager): John D'Ormond 23, 25.

**MONTGOMERY.**—McDONALD THEATRE (G. F. McDonald, manager): Lewis Morrison, supported by a strong co., presented Faust to good house 18; Dixey 20, 21.

## ARKANSAS.

**HOT SPRINGS.**—OPERA HOUSE (J. W. Van Vleet, lessor and manager): House dark 6-16.

**NEWPORT.**—THEATRE (Hirsch and Billingsby, managers): House dark 7-14.

**HELENA.**—GRAND OPERA HOUSE (Newman and Hulman, managers): House dark week 8-15. The Fast Mail 19.

**PORT SMITH.**—GRAND OPERA HOUSE (J. C. Murray, manager): Turkish Bath 10; good performance to a fair-sized audience; some of the specialty work was fine. Della Fox 18; Thomas Keene 21. ITEM: Leon B. Genser, of Memphis Lodge, B. P. O. E., is in the city and has forwarded an application to the Grand Lodge for dispensation to organize a lodge of the same order in this city.

**LITTLE ROCK.**—CAPITAL THEATRE (G. B. Nichols, manager): Wang with Albert Hart and Norma Kopp, gave a very good performance to S. R. O. 16. Della Fox in The Little Trooper gave an excellent performance to a packed house 17. Thomas McKeene in Richard III, 20. ITEM: George H. Walker, of Walker and Rugsby, San Antonio, Tex., and one of the lessees of the Capital Theatre, this city, is at present here and witnessed the performance of Wang and The Little Trooper.

## ARIZONA.

**PHOENIX.**—OPERA HOUSE (Hirschfeld and Fleishman, managers): Morrison's Faust to a large and appreciative audience 9. Black Crook 27, 28.

## CALIFORNIA.

**LOS ANGELES.**—THEATRE (H. C. Wyatt, manager): Katie Putnam in The Old Lime Kiln drew fairly well 9. H. H. Henderson's Sinbad co. attracted large audiences 12-14. Nellie McHenry in The Bicycle Girl 16-18; James O'Neill 19-21. **BURBANK.**—THEATRE (Fred A. Cooper, manager): May Nannary and the Dailey stock co. closed a fairly successful season 15. W. T. Carleton's Opera co. open for a season 16 in La Diavola. ITEM: Rob Burdette, the humorist, drew a large audience at Music Hall 12. The Cool Sisters and bloodhounds in U. T. C. drew well 11 at Hayard's Pavilion.

**SAN DIEGO.**—FISHER OPERA HOUSE (John C. Fisher, manager): Ezra Kendall in A Fair of Kids to a top-heavy house 9. Davis' U. T. C. 10; poor business. Katie Putnam presented The Old Lime Kiln to a small but highly pleased audience 12. Bristol's Horse Show 26-28; Town Topics 30.

**STOCKTON.**—AVON THEATRE (James J. Lent, manager): Dark; no bookings this month. **YOSEMITE.**—THEATRE (Adams and Newell, managers): Nellie McHenry captured the town 11, and the performance satisfied all present. Frederick Ward presents King Lear 19 to be followed by David Henderson's Sinbad 20.

**OAKLAND.**—MACDONOUGH THEATRE (Charles E. Cook, manager): Frederick Ward and co. week commencing 9 to excellent business. King Lear, The Mountebank, The Lion's Mouth, Virginia, Julius Caesar and Damon and Pythias was produced. Matron and Ondricek in grand concert 16. Nellie McHenry, A Mile White Flag, Anna Eva Fay, Pudd'nhead Wilson are underlined. **OAKLAND THEATRE.** (J. J. Collins, manager): Bacon Dramatic co. in Kidnapped second week commencing 9 has been a hit. Frank W. Bacon leads and is well supported.

**ROCKVILLE.**—LORING OPERA HOUSE (F. H. Miller, manager): Morrison's Faust 11 to a very large and well-pleased house. Katie Putnam in The Lime Kiln 13.

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## COLORADO.

**GREENLEY.**—OPERA HOUSE (W. A. Heaton, manager): Schubert Quartette 18.

**COLORADO SPRINGS.**—OPERA HOUSE (S. N. Nye, manager): Sinbad to S. R. O. at advanced prices 9. The Senator to good business 14.

**PUEBLO.**—GRAND OPERA HOUSE (S. N. Nye, manager): Friends 9 to good business. Souza's Band 11 to a crowded house. The Frawley co. 13 in The Senator to an enthusiastic audience.

**GRAND JUNCTION.**—PARK OPERA HOUSE (Edwin A. Haskell, manager): Chicago Lady Quartette 18. House dark 19-27.

**ASPEN.**—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): William H. Crane in The Senator to a crowded house; performance excellent. House dark 13, 14. Home talent 16 in M's. Chicago Ladies Quartette 19. Schubert Quartette 20; Katie Putnam 20.

## CONNECTICUT.

**HARTFORD.**—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Ward and Vokes in their irresistibly funny skit, A Run on the Bank, convulsed a large audience 12. The piece has been considerably changed and improved since it was last seen here, and is thoroughly up to date. Joseph Hart 13 in A Gay Old Boy to fair patronage. Donnelly and Girard 14 with The Rainmakers deluged a large audience with their funny songs and sayings. Down in Dixie co. 17, 18 drew large audience latter night. The opening night, after the band had done its "balcony serenade" and the house was half full, a dispatch was received that the scenario was with the train on the consolidated road that was side-tracked at Parkville, a suburb, on account of a land slide across the track at that point. Money was refunded those who purchased tickets, as it was impossible to give the performance. Joe Ott 19; Bernhardt 20; Margaret Mather 21. **FOOT GARDEN.** (E. Sessions, manager): Rivalde, the celebrated French violinist, assisted by Lachaud, pianist, gave a delightful concert 13 to a fair-sized audience that enthusiastically encored each number on the programme. The London Gaiety Girls at the Auditorium 19-21 are to be expected.

**NEW YORK.**—NEVINS' OPERA HOUSE (James B. Nevin, manager): Benefit, local talent, to fair house 13. Dick Sutton and co. begin a week's engagement 14.

**THOMASVILLE.**—OPERA HOUSE (T. L. Spence, manager): Frohman's co. in Charlie's Aunt 18.

**COLUMBUS.**—SPRINGER OPERA HOUSE (Springer Brothers, managers): House dark week ending 16. Louis Morrison in Faust 20.

**AMERICUS.**—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Henry E. Dixey 18.

## ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlin, Bartholdt & Co., managers): Keller 10 to big business and gave an unusually smooth performance. Charles A. Gardner in Fatherland 12 to a rather fair-sized audience. The Tyrolean Singers made a big hit at Fort Ellis, as the Wilbur Entertainment co. 13, a yr. a yr. of merchants' advertising scheme to a packed house; fair performance. Eight Bells 11 standing room sign at 7 to 10 to the largest house of the season; good production. The Anna E. Davis co. opened a week's engagement 16 to full house; a splendid co., well balanced, good satisfaction. Temple Mai Quartette 22; Sowing the Wind 23; The Strange Adventures of Miss Brown, with Eddie Fox in the cast 23. Rice's 14-27. House dark 28-April 1. Beach and Bower's Big Minstrels 2-4. **THE AUDITORIUM.** (Lem. H. Wiley, manager): The Eleventh Band Concert to a fair house. The Ida Van-Cortland Co. in repertoire to poor business. This is one of the best cos. of its kind on the road. The last grand band concert 17 with living pictures, to a big house. The Boston Opera co. week commencing 16.

ITEM: Manager Charles E. Perry of the Grand Opera House at Bloomington closes here 12. Brother Perry has, in addition to his house, the management of Clara Schumann's Ladies' Orchestra.

**QUINCY.**—EMPIRE THEATRE (Chamberlin, Bartholdt & Co., managers): Sol Smith Russell in The Rivals 13, to the largest audience of the season, the house being packed to the doors; excellent performance to a

large audience. The old farce seems to have plenty of vitality left, as Harry Conner as Weland Strong, Geraldine McCann as the Widow, and the rest of the clever co. were received with much enthusiasm. House dark 16-21. Waite Comedy co. 23 for two weeks. **BAIRD'S OPERA HOUSE.** (Ira L. Jackson, manager): London Gaiety Girls 17 had a fair-sized house. ITEM: Paul Gerson, of the Otis Skinner co., who was taken very ill with pneumonia while the co. were in this city was removed from his hotel to the Buckus Hospital, where he is in a critical condition.

**BROOKPORT.**—PARK CITY THEATRE (Parsons and Jennings, managers): Unctuous Donnelly and Darnwinesque Girard presented The Rainmakers 13 to a small house. They had admirable support. Ward and Vokes in A Run on the Bank to good business, though topheavy, 14. The second Sans-bugtoys Lecture 15 was an overbearing S. R. O. affair. The Atlantic (local) Singing Society gave a magnificent concert 18, among whose participants was the famous violin virtuoso, Camille Laroche. Andrew Mack's return date in Myles Arrow 19; Bonnie's Scotland 20, 21; Robert G. Ingersoll's lecture on "Faith" 22; Joseph Jefferson April 17.

handsome and delighted audience. After the second act Mr. Faust was called before the curtain and in a short speech asked the audience for the warm response given to his company. The audience responded with a hearty cheer. The house was packed to very crowded houses.

**DECATOR**—**WOMAN'S GRAND OPERA HOUSE** (J. P. Green, manager): Herbert Lawrence, with good support, in *Little Miss Nugget* 10; a well pleased house.

**ELKHORN**—**GRAND OPERA HOUSE** (L. E. Tiemann, manager): Charles F. Davis in *Alvin Joslin* 12 to a small but well pleased house. Sam T. Jack's *Crooks* 15 to a well pleased male audience. The New Boy 22; Robert Ingerson 28; A Turkish Bath 29; Shore Acres April 5.

**JACKSONVILLE**—**GRAND OPERA HOUSE** (Tindale, Brown and Co., managers): Sol Smith Russell 10 to S. R. O., and several curtain calls. Griffith's Faust 12 to good business. —ITEM: Mr. Russell paid a visit to Illinois College and witnessed the students.

**ROCKFORD**—**OPERA HOUSE** (C. C. Jones, manager): Keller, assisted by Mrs. Keller, cleverly entertained a good house 14.

**CHAMPAIGN**—**WALKER OPERA HOUSE** (J. W. Mulligan, manager): John Griffith in *Faust* 10 to a well pleased audience. Fort K. W. matinee and evening. —ITEM: *Shore Acres*. —BAGGAGE CHECK 19; CHARITY Ball 24.

**PEKIN**—**WOMAN'S GRAND OPERA HOUSE** (Phil Becker, manager): Chicago Ladies Military Concert Band 11 to small house, programming good.

**STREATOR**—**GRAND OPERA HOUSE** (J. E. Williams, manager): The Strange Adventures of Miss Brown 12; Eddie Fay as the principal character failed to make any strong impression; good business.

**STERLING**—**ACADEMY OF MUSIC** (M. C. Ward, manager): House dark week 9-14; Blaney's A Baggage Check 29.

**ROCK ISLAND**—**Charles Bleuer, manager**: Anna E. Davis supported by Henry Blackaller's co., in repertoire week of 8, to S. R. O. business all week; carmine a car of scenery.

**FREEPORT**—**GERMANY OPERA HOUSE** (P. Arn, manager): This week's attraction will be the Flints. 17-18. The Girl I Left Behind me April 1.

**MOLINE**—**AUDITORIUM OPERA HOUSE** (A. C. Woodard, manager): Eight Bells 13. Played to a house with standing room at a premium.

**LITCHFIELD**—**RHODES OPERA HOUSE** (Hugh Hall, manager): Dark house 9-15; Railroad Tie April 7.

**BLOOMINGTON**—**NEW GRAND** (C. E. Perry, manager): Griffith's Faust 11 to a large and appreciative audience. Daniel Sully in *A Bachelor's Wives* 12 to light house. Bloomington and Keystone Club Minstrels, home talent, drew a crowded house 14. Eddie Fay's Trip to Chinatown 20; James A. Herne in *Short Acres* 26.

**JOEL**—**OPERA HOUSE** (William H. Hulshizer, manager): At Fort Bliss 10; fair business. Eddie Fay 11 to a large and well pleased audience. Gordon co. 19-21, opened to crowded houses. —BAGGAGE CHECK 23; *Short Acres* 25.

**OTTAWA**—**SHERWOOD OPERA HOUSE** (F. A. Sherwood, manager): Katie Emmett 14, played to medium business. Daniel Sully in *A Bachelor's Wives* 16; small audience; co. deserved a much better house. —BAGGAGE CHECK 25.

**GALESBURG**—**THE AUDITORIUM** (F. E. Berquist, manager): Keller 11, to fair business; at Fort Bliss 12 and Eight Bells 13 to big house. A Baggage Check 16 to good business. Daniel Sully 19; *Sowing the Wind* 25; Rice's 1492 26; Eddie Fay 28; Beach and Bowers' Minstrels 31.

**CLINTON**—**NEW OPERA HOUSE** (John B. Arthur, manager): Dan'l Sully in *A Bachelor's Wives* 14, to S. R. O.; audience well pleased. —ITEM: Margarette D. Thompson left the Dan'l Sully co. here for her home in Kansas City on account of sickness.

**AURORA**—**OPERA HOUSE** (J. H. Plain, treasurer): Faust 10, played to a fair house. Keller the Magician 13; showed a good sized house.

**ELGIN**—**DU BOIS OPERA HOUSE** (Fred W. Jenkins, lease and manager): Morrison's Faust 11; with Porter J. White as Mephisto, gave a very satisfactory performance to a good sized audience. Lois E. Hill's testimonial benefit concert 16, by home talent, to a big house. 6 Bells 17, to S. R. O.; performance up to the old standard; audience appreciative. Columbia Opera co. 24; Sol Smith April 2.

**PRINCETON**—**APOLLO OPERA HOUSE** (C. G. Cushing, manager): Roche the hypnotist 11, 12, to fair business; performance good. Weston's Comedians began a week's engagement in repertoire 16, to good business. Andrew's Opera co. 25.

**IXON**—**OPERA HOUSE** (F. A. Truman, manager): Marie Wellesley's Players, week of 9, at popular prices. Best ever seen here at low prices. Andrew's Opera co. 18.

**ROUND CITY**—**OPERA HOUSE** (Betts and Hays, managers): Weidman Comedians 23-28.

**EAST ST. LOUIS**—**MCCLASDAN'S OPERA HOUSE** (Frank McCasland, manager): Charles L. Davis in *Alvin Joslin* drew a medium sized house 11. Herbert Cawthorne in *Little Miss Nugget* did fairly well. The Ferris Comedians opened a week's engagement 16 to a good sized house. Lost in New York 22; Dan'l Sully, return date, 29. —ITEM: The McCasland Opera House was sold under a judgment held by the Workmen's Bank of this city 14. The bank bought it in for \$1,000, which is far under its value.

**EFFINGHAM**—**AUSTIN OPERA HOUSE** (Warren and Austin, managers): Herbert Cawthorne in *Little Miss Nugget* 13; excellent performance. Ed Anderson co. opened 16 for week; business fair; co. giving good satisfaction. Katie Emmett booked for 20 canceled on account of failing health. Her manager writes that all dates after 21 have been canceled.

**KANKAKEE**—**ARCADE OPERA HOUSE** (Charles H. Cobb, manager): A Baggage Check 21; The John Stapleton co. in *Sweet Lavender* 23; Stetson's Uncle Tom Cabin 28; Whitmore Opera co. in *The Fencing Master* April 8.

**LINCOLN**—**BROADWAY THEATRE** (Compton and Foley, managers): A Baggage Check 17 to a good sized audience; performance first-class. Dan'l Sully 20 in *A Bachelor's Wives*. John Stapleton co. in *The Wife* 25.

**WAUKESHA**—**GRAND OPERA HOUSE** (George K. Spoor, manager): Francis Jones in *Old Madrid* 18 to fair performance; poor house owing to the weather.

**PANA**—**GRAND OPERA HOUSE** (Lou Roley, manager): Herbert Cawthorne in *Little Nugget* to good business.

## INDIANA.

**NEW ALBANY**—**OPERA HOUSE** (J. D. Cline, manager): The Land of the Living to fair-sized audience 14. The scenery and mechanical effects were excellent and the explosion scene in the fourth act was the most realistic ever seen on this stage. Frank Harrington as Gerald Arkwright made a perfect hero and a favorite with the audience and at times was exceedingly strong in his work. The best work is done by Helen Corlett as Meg. Her delineation of this character gave evidence of strong dramatic ability and received merited recognition. The supporting co. could be greatly strengthened. Walker Whiteside 20; Shore Acres 23. —ITEM: B. D. Phillips, agent of Walker Whiteside and W. T. Telton, agent of Shore Acres, were in the city boozing their attractions. —Robert Haught will shortly give a production of Damon and Pythias for the benefit of a local organization.

**CONNERSVILLE**—**ANDRÉ'S THEATRE** (D. W. Andre, manager): A Jay Circus 14; very small house and deserved no better. Hawaiian Military Band and Glee Club 19.

**ELKHART**—**BUCKLIN OPERA HOUSE** (David Carpenter, manager): Al G. Field's Darkest America 16 gave a very good performance to a large house.

**PORLTAND**—**AUDITORIUM** (A. D. Miller, manager): Fort Bliss 21; Tornado 24.

**WASHINGTON**—**OPERA HOUSE** (Hornall Brothers, managers): Charles L. Davis in *Alvin Joslin* 10 to a fair-sized audience; performance only fair.

**LAFAYETTE**—**GRAND OPERA HOUSE** (George Seeger, Jr., manager): Rice's 1492, 14; large and well-pleased audience. At Fort Bliss 17, to good business.

**MUNCIE**—**WYSON'S GRAND OPERA HOUSE** (H. B. Wyson, manager): The Defaulter 9; attendance and performance poor. The Derby Winner 13; light house, performance deserving of better audience.

**ROCKVILLE**—**OPERA HOUSE** (D. Strouse, manager): Dark 16-21. —ITEM: CARLISLE HALL (D. Carlisle, manager): Data 16. Essie Fry-Cook 24.

**PERU**—**PAVILION** (J. T. Rademaker, manager): Faust 25.

**MARION**—**WOMAN'S OPERA HOUSE** (E. L. Kinney, manager): Jessie Mae Hall closed a successful week's engagement 14. The co. is far above the average popular-priced repertoire co. Virginia Knapp 17. —ITEM: ALLEN (M. H. Edmiston, manager): Lincoln Carter's The Defaulter 11, drew a good house and gave satisfaction. Al G. Field's Darkest America 14 to 15. —ITEM: Lillian Kennedy 12 was canceled. Rhône 14; Carter's The Defaulter 11, drew a good house and gave satisfaction. Al G. Field's Darkest America 14 to 15. —ITEM: S. R. O. and not much of that good performance. House and Wall co. opened a week's engagement 16 with The Staves of Russia. The repertoire includes Monte Cristo, B. gisted, Lovers, Corsican Brothers, Buried Alive, The Runaway Wife and Don Caesar de Baza.

**PORT WAYNE**—**MASONIC TEMPLE** (Strader and Smith, manager): My Wife 9; good business Lillian Kennedy 12 was canceled. Rhône 14; Carter's The Defaulter 11, drew a good house and gave satisfaction. Al G. Field's Darkest America 14 to 15. —ITEM: S. R. O. and not much of that good performance. House and Wall co. opened a week's engagement 16 with The Staves of Russia. The repertoire includes Monte Cristo, B. gisted, Lovers, Corsican Brothers, Buried Alive, The Runaway Wife and Don Caesar de Baza.

**DECORAH**—**GRAND OPERA HOUSE** (C. J. Weimer and B. B. Morse, manager): House dark 14-25; Old Kentucky 25. —ITEM: STURGEON'S OPERA HOUSE (G. W. Higgins, manager): Baggage Check 13; good business and co. Charles A. Gardner 17, poor business on account of storm and the sickness of Mr. Gardner. —ITEM: Lester co. week 23.

**BALTIMORE**—**GRAND OPERA HOUSE** (W. T. Roehl, manager): Brothers Byrne's 8 Bells had a good house 15. The specialties and dancing met with much favor from the audience and there were several calls before the curtain. Flints, the hypnotists, 12-17 to good houses. —ITEM: Fred Bowers, advance agent of Beach and Bowers, was taken sick on the road and had to come to this city to recuperate.

**ALGONA**—**CALL'S OPERA HOUSE** (C. H. Blossom, manager): House dark week ending 21.

## KANSAS.

**TOPEKA**—**GRAND OPERA HOUSE** (L. M. Crawford, manager): Fitz and Webster's A Breezy Time furnished a very acceptable entertainment to a good-sized audience 12. The performance merited and received generous applause; for excellency of presentation, and a worth going to see a second time. E. B. Fitz, Kathryn Webster, Robert Mansfield, Harry Ross J. H. Taylor, Harry Martin, May Taylor, Tony Murphy, May Olanger and Bebbie Norwood all deserve a word of praise. The costumes in the last act were rich and varied enough for a Turkish comic opera. —ITEM: Every co. that has come here this season has carried an Ohio man as a mascot. —Harry DeMuth, treasurer of A Breezy Time, is very enthusiastic over the Greenwall circuit, over which he has recently been playing.

**NEWTON**—**RA-SDATE'S OPERA HOUSE** (W. J. Pett, manager): Sharpling's Lyceum Theatre co. 9-14 to good business and good satisfaction. House dark 16-21.

**WICHITA**—**CRAWFORD'S OPERA HOUSE** (E. L. Martin, manager): House dark week ending 14. —AUDITORIUM (C. W. Bitting, manager): Souza's band gave an excellent concert to the full capacity of the house 12.

**WINFIELD**—**GRAND OPERA HOUSE** (T. B. Myers, manager): House dark for past week. Maloney's Wedding 21.

**WELLINGTON**—**WOOD'S OPERA HOUSE** (Asa M. Black, manager): House dark 9-14. Sharpley Lyceum Theatre co. at popular prices week 13. —AUDITORIUM (Charles J. Humphrey, manager): Lecture by Mary E. Less 13 to fair sized and very appreciative audience. Mozart Symphony Club 23.

**PORT SCOTT**—**DAVIDSON THEATRE** (Harry C. Erlich, manager): Burt Haverly and Laura Biggar in A Trip to Chinatown had only fair house 13. Performance very good. Maloney's Wedding 26. Merry World 27; Saltier and Martin's U. T. C. April 11; Clay Cemer 21.

**HUTCHINSON**—**OPERA HOUSE** (Morris R. Cain, manager): Souza's band to S. R. O. 12 and matinee; audience highly pleased. A Dress Rehearsal by local talent drew very large houses 13, 14.

**JUNCTION CITY**—**OPERA HOUSE** (Thomas W. Dorn, manager): House dark 9-14. Eudie Gondrich co. 16-21; Salter and Martin's Uncle Tom's Cabin co. 24.

**LEAVENWORTH**—**CRAWFORD'S GRAND OPERA HOUSE** (Fred J. Clegg, manager): The Pearson stock co. 9-14. A Breezy Time 15 to good business.

**PITTSBURG**—**OPERA HOUSE** (D. O. Lane, manager): A Trip to Chinatown was presented in good shape to a large and fashionable audience 12, giving excellent satisfaction. Gus Milton's Comedy co. 16-21; Barnes and Marvin co. week 23.

**OTTAWA**—**OPERA HOUSE** (Fred R. Miller, manager): House dark 9-14. —ROHRDAUGH (Charles H. Ridgway, manager): Uncle Tom's Cabin 17 to the full capacity of the house. The co. is evenly balanced and the performance was far ahead of the usual presentation of Uncle Tom's Cabin. The scenic effects were fine, especially the cotton-picking scene and at the shrine of Lincoln. Elsie Russell as Topsy and her specialties were good, and she was repeatedly encored. A Turkish Bath 20.

**KENTUCKY.**

**LEXINGTON**—**OPERA HOUSE** (Charles Scott, manager): Wang 10 to large house; performance first-class. A Night's Frolic was billed for 14 but failed to materialize.

**PARIS**—**GRAND OPERA HOUSE** (Scott and Mitchell, managers): Land of the living 13 to a very small house. Walker Whiteside 18; Shore Acres 20; Alvin Joslin 21.

**HENDERSON**—**PARK THEATRE** (H. W. Rogers, manager): Fred D. Lovey 9 to good audience; fair performance. Fire Patrol 21; Hannibal William 24; Fast Mail 27.

**BOWLING GREEN**—**POTTER'S OPERA HOUSE** (J. Robertson, manager): Fire Patrol 16; performance good to good house. Elie Ellsler, April 1; Mabel Paige one week beginning 17.

**LOUISIANA.**

**BATON ROUGE**—**PINE'S OPERA HOUSE** (A. H. Huguet, manager): Lincoln J. Carter's Fan Mail co. pleased a fair-sized audience 12. The play is a good one, and deserved much better patronage.

**SHREVEPORT**—**GRAND OPERA HOUSE** (Leon M. Carter, manager): The Private Secretary gave a fine performance to a large house 9. Thomas W. Keene 16; Elie Ellsler 18; E. B. Andrews 19; Spooner Dramatic co. 20; Lillian Lewis 31.

**IDAHO.**

**WARDNER**—**PYTHIAN HALL** (J. E. Gyde, manager): Bowman and Young's Minstrels 4; Uncle John Sprucey 13, both to packed houses. —ITEM: Mrs. Langrish, widow of John Langrish, a pioneer of Pacific Coast theatricals, was a guest of Manager Lewis 13. —ITEM: Gyde endeavored to get a return date of the Uncle John co., but was unable to do so on account of previous bookings. The theatre has a new set of scenery.

**POCATELLO**—**OPERA HOUSE** (H. B. Kimpton, manager): House dark 9-14. American Girl 20; Marie Tavares Grand Opera co. at advanced prices 25.

**BOISE CITY**—**COLUMBIAN THEATRE** (James A. Pinney, manager): American Girl 16, 17; Maria Tavares in grand opera 23, 24.

**CALDWELL**—**OPERA HOUSE** (A. F. Isham, manager): The American Girl 14.

**IDAHO**—**THEATRE** (J. E. Gyde, manager): House dark 9-14. —ITEM: Walker Whiteside 20; Whitmore Opera co. 21.

**LOUISIANA**—**SHAWNEE**—**OPERA HOUSE** (Fred W. Kinney, manager): The Land of the Living to fair-sized audience 14. The scenery and mechanical effects were excellent and the explosion scene in the fourth act was the most realistic ever seen on this stage. Frank Harrington as Gerald Arkwright made a perfect hero and a favorite with the audience and at times was exceedingly strong in his work. The best work is done by Helen Corlett as Meg. Her delineation of this character gave evidence of strong dramatic ability and received merited recognition. The supporting co. could be greatly strengthened. Walker Whiteside 20; Shore Acres 23. —ITEM: B. D. Phillips, agent of Walker Whiteside and W. T. Telton, agent of Shore Acres, were in the city boozing their attractions. —Robert Haught will shortly give a production of Damon and Pythias for the benefit of a local organization.

**INDIANAPOLIS**—**ANDRÉ'S THE**

owing to a severe storm. St. Jerome Temperance Society 17 to full house. —THE EMPIRE (Delmore and Wilson, managers): Joseph Callahan's Faust 12-14 to full houses; splendid co. Play well staged. Professor Carpenter 16-21 to good business.

**ADAMS.** —OPERA HOUSE (H. O. Hicks, manager): Home talent 13, 14 in The Spy of Atlanta. Concert by St. Charles' Choir of Adams 17 to crowded house.

#### MICHIGAN.

**ADRIAN.** —CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): The Sackett-Porter co. closed a good week 14, pleasing their audiences. W. C. Andrews in My Wife's Friend played a return engagement 16 to a small house. Hanford, Spencer and O'Brien 21 in Julius Caesar.

**CHARLOTTE.** —THOMAS OPERA HOUSE (Baughman and Sleeter, managers): A Thoroughbred 11; fair performance to a house. Stetson's Uncle Tom's Cabin co. 19. Fast Mail April 2.

**GWENSO.** —SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): The Fencing Master co. 20. —ITEM: Roy Ewen of the disbanded Empire Stock co. is in town.

**MUSKEGON.** —OPERA HOUSE (F. L. Reynolds, manager): Monarch Minstrels (local) 12 to S. R. O. gave a go-d performance, some of the specialties being very fine. Joshua Simpkins 16 satisfied a good house, their special orchestra and band making a great hit. Rhéa 19. The Fencing Master 21.

**SAGINAW.** —ACADEMY OF MUSIC (John H. Davidson, manager): Hanford, Spencer and O'Brien co. 12 in Othello played to a medium house and gave good ratios. Uncle Tom's Cabin 14 to good business. The Fencing Master 19.

**GRAND RAPIDS.** —POWERS' (John T. Condon, manager): The Hanford, Spencer and O'Brien co. 13, 14 presenting Othello the 14th to moderate-sized audiences. Mr. Hanford in the title-role, a brilliant star of the trio and with a fair co. and excellent entertainment, a favorable impression. The co. closes 28. Rhéa 20, 21. Fencing Master 23. —GRASP (O. Stein, manager): The New Night Owls attracted larger audiences 16-21. Co. contains many specialty people and a stage full of pretty girls.

**FLINT.** —MUSIC HALL (Rankin and Hubbard, managers): An entertainment by local talent pleased a crowded house 12. The Fencing Master, with Katherine Gormaine in the title-role, pleased a large and appreciative audience 17. —THAYER'S OPERA HOUSE (H. A. Thayer, manager): Hanford, Spencer and O'Brien co. in Damon and Pythias 10 and was deserving of a much better house. Stetson's Uncle Tom's Cabin 13; competent co.; attendance good.

**BATTLE CREEK.** —HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): A Thoroughbred 13 to a small house. Charles R. Hanford, Elihu R. Spencer and Nora O'Brien presented Damon and Pythias 17 to a good house; a benefit to Battle Creek Lodge, Knights of Pythias, No. 25.

**PORT JEROME.** —CITY OPERA HOUSE (L. T. Bennett, manager): The Fencing Master to a large and appreciative audience 16.

**KALAMAZOO.** —ACADEMY OF MUSIC (R. A. Bush, manager): William C. Andrews and a well-balanced co. presented My Wife's Friend to fair business 12. Fanny Rice pleased medium-sized audience 13. Hanford, Spencer and O'Brien presented Virginia 16 to good business. Underlined, Rika.

**BAY CITY.** —WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Merchant of Venice 11 to a large and well-pleased audience. Stetson's U. T. C. 16 drew the usual crowd. Rev. Thomas McClary, lecture, "The Mission of Mirth," 17 to a good house. The Fencing Master 18; Rhéa 26. Eight Bells 30. Fast Mail 31. In Fort Bliss April 2.

**JACKSON.** —HIBBARD-OPERA HOUSE (W. W. Todd, manager): Stetson's Uncle Tom's Cabin co. 10, matinee and night, to large houses. William C. Andrews presented My Wife's Friend 13 to light but well-pleased house. Howorth's Hibernians 17 to fair business. Hanford, Spencer and O'Brien 19.

**COLDWATER.** —THIBET'S OPERA HOUSE (J. T. Jackson, manager): A small audience greeted Howorth's Hibernians 18; performance poor. Fast Mail April 8.

**LANSING.** —BAIRD'S OPERA HOUSE (James J. Baird, manager): Charles R. Hanford, supported by Elihu Spencer and Nora O'Brien, in The Merchant of Venice, had a fair house 13, giving good satisfaction. The Fencing Master 24; Brothers Byrne in 8 Bells April 6.

**GRAND HAVEN.** —OPERA HOUSE (E. T. Pennoyer, manager): The Temple Quartette Concert co. gave a fine performance to a big house 11 and gave general satisfaction. Scenes from the Passover 17. Carter's Tornado co. 31.

#### MONTANA.

**MISSOURI.** —BENNETT OPERA HOUSE (G. N. Hartley, manager): Bowman and Young's Minstrels 10 to good house. Good co. Louis James and a fine co. 11 to big house and well-pleased audience. Uncle Josh Sprucby 18.

**ANACONDA.** —EVANS OPERA HOUSE (John Maguire, manager): Murray and Mack in Finigan's Ball to S. R. O. Receipts, \$53. Performance satisfactory to the gallery. Kimball Opera co. and Corinne 12 to big business at advanced prices. Receipts, \$472. Performance good; audience well pleased. Louis James and co. 14 to fair business. —ITEM: The prospects are good for a new opera house before next season. Jennie Kimball canceled all dates of 15-22 on account of sickness. She was confined to her room with a bad case of grippe.

**BOZEMAN.** —OPERA HOUSE (W. W. Livingston, manager): Georgia Graduates 20; Josh Sprucby 28. Corinne date 13 canceled because of illness of Mrs. Kimball, who is confined to her room at Butte.

**BUTTE.** —GRAND OPERA HOUSE (John Maguire, manager): Corinne and the Kimball Opera co. in Hendrik Hudson 9-11 opened to S. R. O. and gave a splendid performance, the Nichols Sisters, Lindsey Morrison and Ben Grinnell sharing honors with the star. The co. after playing Anaconda, Mont., 12 returned to Butte, and will lay off week of 15, owing to the illness of Jennie Kimball, who is suffering with a gripe. All dates between Butte and St. Paul have been canceled. Murray and Mack in Finigan's Ball 12-14 opened to a packed house, but closed to a very small house. The co. and play is very poor. George Emmerick, author of the play, left the co. here, owing to disagreement with Mr. Mack. Louis James in repertory 16-18. —ITEM: Lindsey Morrison, one of the Corinne co. was offered a year's engagement at the Tivoli Opera House, San Francisco, Cal., but did not accept. Manager Maguire states that a new opera house will be built at Anaconda this Spring at a cost of \$40,000.

**GREAT FALLS.** —GRAND OPERA HOUSE (G. N. Hartley, manager): Bowman and Young's Minstrels 13, 14, performance fair; good houses. Louis James 20, 21.

#### MISSOURI.

**FAVETTE.** —OPERA HOUSE (Lee Holladay, manager): Hoyt's A Trip to Chinatown, with Laura Biggar and Burt Haverly, 14 to light business owing to severe storm. The co. is an unusually strong one; everyone pleased. Turkish Bath 25; Breezy Time 31.

**SELDALIA.** —WOOD'S OPERA HOUSE (H. W. Wood, manager): Liveness Stock on 9-15 to poor houses. Hoyt's A Trip to Chinatown 16 to a good house; a very pleasing performance. Burt Haverly and Laura Biggar were well received. Little Miss Nugget underlined for 28.

**JOLIET.** —CLUB THEATRE (H. H. Haven, manager): Hoyt's A Trip to Chinatown 11 to S. R. O. good co. A Turkish Bath 15; fair performance; specialties good. Marvin Players in repertoire 21-25. —ITEM: C. C. Marvin, agent of Marvin Nickel Plate co., whose home is in this city, leaves 19 for Chicago.

**MEXICO.** —FERRIS' GRAND OPERA HOUSE (H. C. Egan, manager): Mexico Band 13. Herbert Cawthorn in Little Miss Nugget 17; good performance to good house.

**INDEPENDENCE.** —MUSIC HALL (Joe H. Border, manager): A Breezy Time had a fair business 15. A Turkish Bath 21.

#### MINNESOTA.

**STILLWATER.** —GRAND OPERA HOUSE (E. W. Dunn, manager): Trilby 11 to a large audience. Mabel Amber in the title-role captured the audience from the first and she responded very pleasantly to several certain calls. The Shaughnessy (local) 17; Watson's First Regiment Band 19. Minnesota in grand concert 23; Beach and Bowens' Minstrels 24.

**ST. PETER.** —NEW GRAND OPERA HOUSE (Sator and Hall, managers): Edouard Remenyi concert co. 10 to a packed house; excellent concert.

**WINONA.** —OPERA HOUSE (O. P. Burlingame, manager):

ager) Fanny Rice in Nancy at the French Ball 20 to a fair house. The star introduced some very clever specialties. Trilby, under the management of W. A. Brady, played their second engagement this season to a light house 13. Kellar 18; In Old Kentucky 19. Marie Wainwright 23.

**CROOKSTON.** —GRAND OPERA HOUSE (T. H. Bissell, manager): Marie Wainwright in An Unequal Match 10 to fair house; good satisfaction. McKenzie Concert co. 16; Corinne 17; Bowman and Young's Minstrels 20.

**FERGUS FALLS.** —LYCUM THEATER (W. R. Smith, manager): Clara Louise Thompson in her picture play, The Chinook, 10 to a fair house. Corinne and Kimball Opera co. 21.

**DULUTH.** —LYCUM (L. N. Scott manager) Marie Wainwright 13, 14 and matinee, good business and excellent performances; Paderewski 16 drew a big house, in spite of high prices and the previous large draft of Marie Wainwright on the finances of the theater. In Old Kentucky 17; Eddie Foy 19; Kellar 20; 21; City Band 25; John Griffith Faust co. 27, 28; Hinrich's Grand Opera co. 30, 31.

#### MISSISSIPPI.

**JACKSON.** —ROBINSON'S OPERA HOUSE (R. L. Saunders, manager): Fast Mail to good audience 14; performance good; poor house. Hoyt's Comedy co. 16-22.

**WEST POINT.** —OPERA HOUSE (J. G. McGaugh and Co., managers): Hasty Brothers play A Wild Goose Chase 17.

**CANTON.** —OPERA HOUSE (Mont Priestly, manager): Hoyt's Comedy co. 9-14; fair performance to fair houses.

#### NEBRASKA.

**LINCOLN.** —THE LANSING (Ed A. Church, manager): Merry World 11 to crowded house; audience pleased. Sol Smith Russell 26; Woodward Theatre co. 16-21. —THE FUNKE (F. C. Zehring, manager): The Delta Fox Opera co. in Fleur de Lis 25; Richard Mansfield 28.

**GRAND ISLAND.** —BARTENBACH OPERA HOUSE (S. B. Reynard, manager): J. C. Lewis in Si Plunkard 11 to good business.

**KEARNEY.** —OPERA HOUSE (Richard L. Napper, manager): Si Plunkard 10 to good business; performance good. Up to Date Parlor Minstrels by home talent 16.

#### NORTH CAROLINA.

**RALEIGH.** —ACADEMY OF MUSIC (George D. Meares, manager): Nothing since March 4, when a Night's Frolic was presented to a good house. —MICROPOLITAN HALL: Polk Miller gave one of his dialect entertainments 9-10 large audience.

**WILMINGTON.** —OPERA HOUSE (S. A. Schloss, manager): M. R. Curtis in Sam'l of Posen 18 to good house. Mr. Curtis was much enjoyed. McCarthy's Mis-haps 26.

#### NORTH DAKOTA.

**PARCO.** —OPERA HOUSE (C. P. Walker, manager): Marie Wainwright in An Unequal Match to fair business 11, giving a very satisfactory performance to a well pleased audience. Corinne in Hendrick Hudson 16-21. —THE FUNKE (F. C. Zehring, manager): The Delta Fox Opera co. in Fleur de Lis 25; Richard Mansfield 28.

**JAMESTOWN.** —OPERA HOUSE (E. P. Wells, manager): House dark for the present. Jamestown Athletic Club exhibition 21. —ITEM: A number of co.'s have canceled dates owing to poor business.

**GRAND FORKS.** —METROPOLITAN THEATRE (E. J. Lander, manager): Marie Wainwright appeared in An Unequal Match to a large, well-pleased audience 9. Her entire support is good. Father Kavanaugh, of Winnipeg, lectures on Sights and Scenes of Ireland 16. Rev. E. J. Conaty 17 (St. Patrick's Day) on Religion and the Republic. Bowman and Young's Minstrels 24; Griffith's Faust April 9.

#### NEW MEXICO.

**ALBUQUERQUE.** —GRANT'S OPERA HOUSE (B. F. Davis, manager): A large and appreciative audience greeted Robert J. Burdette 10. James O'Neill in Monte Cristo II and in Virginia 14; excellent performances.

**MONROE.** —OPERA HOUSE (C. T. Madison, manager): House dark week ending 14.

#### NEW HAMPSHIRE.

**NASHUA.** —THEATRE (A. H. Davis, manager): Otis Skinner, assisted by a capable co., presented His Grace de Grammont to fair business 9. Jolly Old Chums delighted a good house 12. London Gaiety Girls gave a good performance 10 to light business 18. Ethel Tucker a poor performance 19.

**MANCHESTER.** —OPERA HOUSE (E. W. Harrington, manager): The Gormans in The Gilloolys Aboard 19 to good business. Town Topics 20 did well. —PROPEL'S THEATRE (Cliff W. Grant, manager): Oriental Burlesque co. in Blue Beard 16-18 to big business, followed by the American Gaiety Girls 19-21. —GORMAN'S THEATRE (Charles J. Gorman, manager): J. W. Harrington in Rue Tracy 16-18; business fair. Hoyt's A Bunch of Keys rounded out the week. —ITEM: Rehearsals of Captain Kidd, the latest operatic production of W. H. Lewis, of this city, are taking place, and will be put on by local talent early next month.

**PORTSMOUTH.** —MUSIC HALL (J. O. Ayers, manager): Sawtelle's Dramatic co. opened for a week 16. —ITEM: The local lodge of Elks has secured for their annual benefit, to occur shortly, Hoyt's A Mid-night Bell.

#### NEW JERSEY.

**NEWARK.** —MINER'S THEATRE (Thomas W. Miner, manager): Professor Samri and Mrs. Baldwin, the White Mahatmas, began a two weeks' engagement 10 to a good house. Their performance created a sensation and is unapproached by all minstrels. Tony Pastor 20 April 14. The Wizard of the Nile 6-11. —H. R. Jacobs' THEATRE (M. J. Jacobs, manager): The Cotton King was presented 16-21; co. an excellent one and gave a very pleasing performance. The Span of Life 22-28; Joseph Hart in A Gay Old Boy 30-April 4. The Trolley Party 6-11. —ITEM: William F. Brady's No. 1 Cotton King co. closed its season here 21.

**THOMAS W. MINER.** —Miner contemplates producing a new melodrama, the plans of which are not yet completed. —Newarkers will probably have an opportunity of seeing Madame Duse, as there is some talk of bringing her here.

**NEW BRUNSWICK.** —ALLEN'S THEATRE (J. E. Starkes, manager): Rachelle Renard and co. 12-14 in Ingomar, East Lynn and Jack Sheppard to fair business at popular prices. The performances lacked spirit and animation, the acting being rather dull. The Great Brooklyn Handicap 17 before a light audience. The succession of realistic incidents and live action did not let interest lag for a moment; both comic and scenic effects were good. Steve Brody in On the Bowery 20; Waite Comedy co. 23-28. —ITEM: The local Lodge of Elks, No. 324, will hold a social session in their new rooms on evening of 19, which promises to be very interesting. The talent will be local. The entertainment part of the programme is in the hands of Howard MacSherry.

**NEWARK.** —MINER'S THEATRE (Thomas W. Miner, manager): Professor Samri and Mrs. Baldwin, the White Mahatmas, began a two weeks' engagement 10 to a good house. Their performance created a sensation and is unapproached by all minstrels. Tony Pastor 20 April 14. The Wizard of the Nile 6-11. —ITEM: H. R. Jacobs' OPERA HOUSE (G. A. Edes, manager): The Cotton King drew well 12-14, as did The White Slave 16-18; Rush City 19-21; George W. Monroe 22-25; On the Bowery 26-28. —ITEM: Mme. Albani was obliged to cancel her date here 19.

**SCHENECTADY.** —VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Two Johns co. with J. C. Stewart and Paul Dresser as stars appeared 14 to a small house, but gave an excellent performance. Corse Payton's Repertoire co. opened a five night's engagement 16 in the Parisian Princess to a packed house and gave the best performance ever seen in the city at popular prices. The scenery and costumes are elegant, and the co. is first-class in every particular. During the week they presented The Galley Slave, East Lynne, My Kentucky Home, The Plunger, and A Yankee in Cuba. The Course Pavton co. gave way to The Old Homestead 17, who appeared to a very large audience and gave a magnificent performance. Trilby 23; Bicycle Concert 24; Madame Sans Gene 26.

**SYRACUSE.** —BATAILLE THEATRE (Frank L. Hennessey, manager): The Hollands in A Social Highwayman (return engagement) to big house 13. Michael Strogoff was fair; attended 14. William Morris was excellent in the title role. Nothing announced for this week or next. —COMING: Superba and The Bostonians —WRIGHTS' OPERA HOUSE (Wagner and Reis, managers): The Two Escutcheons drew well 12-14. Al Field's Minstrels attracted two good houses 15. A Contented Woman 19; Too Much 20; Monroe 21. —H. R. Jacobs' OPERA HOUSE (G. A. Edes, manager): The Cotton King drew well 12-14, as did The White Slave 16-18; Rush City 19-21; George W. Monroe 22-25; On the Bowery 26-28. —ITEM: Mme. Albani was obliged to cancel her date here 19.

**ROCHESTER.** —LYCUM THEATER (A. B. Wollstatter, manager): Madame Albani appeared in concert before a large and fashionable audience 16. Al. G. Field's Minstrels pleased fairly good houses 17. Neil Burgess and his co. entertained large audiences with The County Fair 19-21. Margaret Mather 22-28. The Baldwins 30 for two weeks. —COOK OPERA HOUSE (E. G. Lane, manager): The Man in the Iron Mask was presented to good-sized audiences 16-18. Billy Barry and his capable co. appeared in The Rising Generation 19-21, and large and well-pleased audiences greeted them. Steve Brody 23-25. —ITEM: ACADEMY OF MUSIC (Louis C. Cook, manager): Land of the Midnight Sun attracted large and enthusiastic audiences 16-21. The co. was good, and the spectacular effects excellent. Al Reeves' Great 26; Social Highwayman 31.

**ITHACA.** —THE LYCUM (M. M. Gusstadt, manager): The Bostonians to packed houses 13-14 and matinee. Sowing the Wind to light business 16. The Private Secretary to fair business 18. In Old Kentucky 27; A Social Highwayman 30; Nat Goodwin April 7, 14, 19, 28.

S. R. O. 16 and had good houses for the week. The company was ensemble and gave the best of satisfaction. The *Midnight Sun* 23.

**LITTLE FALLS**—**SHAW'S OPERA HOUSE** (H. A. Shaver, manager): The Old Homestead to S. R. O. 16 at advanced prices. The large audience was well pleased. *J. Lewis* (Barrett Lecture 20) — *French Opera House* (W. A. Cronkite, manager). *Tragedy* 24.

**AUBURN**—**FAIRY OPERA HOUSE** (E. S. Newton, manager): *Land of the Midnight Sun* drew a good house 12. *The Man in the Iron Mask* (new) only fair house 13. *Salambo* and *Clivete* (new European Wonders) 14. *Corse* (Fenton Comedy co. week 20).

**WATERSAW**—**LEAVING OPERA HOUSE** (W. S. Pratt, manager): Tony Farrell 14 to good business.

**OGDENSBURG**—**OPERA HOUSE** (Charles S. Hubbard, manager): *The Doctor of Alcantara* by local talent 16, 17 to packed houses.

**PENN YAN**—**SHREWD OPERA HOUSE** (C. H. Sisson, manager): *The Private Secretary* 16, poor performance to poor business. *The Two Johns* 20.

**JAMESTOWN**—**ALLEN'S OPERA HOUSE** (H. F. Allen, manager): *Ellen Beach* 16, in concert 16 to a fine performance. *Land of the Midnight Sun* 24.

**GENEVA**—**SMITH'S OPERA HOUSE** (F. K. Hardison, manager): *Barber of Seville* in Robin Hood 12 to over \$1,000 and R. O. A. G. Fields' *Minstrels* 16 to big business. *William Tell* 18. *The Midnight Special* 26. *In Old Kentucky* 28 — *ITEM*: Since the opening of our Opera House no attraction has delighted the audience as the Postolans did.

**MIDDLETON**—**CASINO THEATRE** (H. W. Cory, manager): *The Buff Comedy* co. closed the week of 14 to fair business. *William Barry in The Rising Generation* 16 to S. R. O., everyone pleased.

**WATERPORT**—**CITY OPERA HOUSE** (M. G. Gates, manager): *Old Homestead* to S. R. O. 14. *Salambo* and *Clivete* gave an excellent performance to a small audience 16.

**FORT EDWARD**—**BRADLEY OPERA HOUSE** (Mrs. M. H. Bradley, manager): *E. M. F. in The Jester* to a large and well pleased audience 7. *The co. closed here and returned to New York to reorganize. House dark until 21 when A. H. Woodhull's Uncle Hiram co. will appear.*

**FISHKILL-ON-HUDSON**—**ACADEMY OF MUSIC** (Clark and Peattie, managers): *Star Girl* 17, first-class performance to a good house. *Brooklyn Handicap* 21. *Coon Hollow* 28 — *ITEM*: *Brown's Extravaganza*, co. which was to appear 16, 17 was canceled.

**WAVERLY**—**WAVERLY OPERA HOUSE** (J. K. Murdoch, manager): *Madge Tucker in The Dangers of a Great City* 16. *The Little Scout* 17 and *The Train Wreckers* 18 to good business; *Tangus Comedy*, co. 23 28.

**BATAVIA**—**DELLINGER OPERA HOUSE** (E. J. Delinger, manager): *Dennison Thompson's Old Home* to S. R. O. 11. *Rush City* to good business and enthusiastic audience 16. *A. M. Palmer's Trilby* 27.

**MEDINA**—**BENT'S OPERA HOUSE** (Cooper and Hood, managers): *J. E. Brennan* canceled 16 on account of change of route; *Our Erin's Shore* 7. *Mystic Nights* 10, 11.

**MALONE**—**OPERA HOUSE** (Cooper and Hood, managers): *Salambo* and *Clivete* 13, 14 to fair-sized and well-pleased audience.

**NIAGARA FALLS**—**PARK THEATRE** (M. S. Robinson, manager): *Tony Farrell* 13 was well received by good audience. *8 Bells* 13. *My Wife's Friend* 30.

**WEEDSPORT**—**BURRITT OPERA HOUSE** (Harry D. Brown, manager): *The Carter* co. booked 13, 14 failed to appear, having disbanded at Syracuse 9; *Two Johns* 20. *Tim the Tinker* 25.

**OWEGO**—**WILSON OPERA HOUSE** (C. B. Dean, manager): Dark 15, 21. *Peck's Bad Boy* 26.

**HUDSON**—**OPERA HOUSE**: Dark 11, 18. *Brooklyn Handicap* 19; *Cleveland's Minstrels* 23.

**UTICA**—**OPERA HOUSE** (H. E. Day, manager): *William Morris in Michael Strogoff* was powerfully portrayed by Florence Gerald. *Rush City* drew a fair-sized audience 18, which was well pleased with the performance. *Trilby* 25. *Madame Sans Gene* 27.

**NEWBURG**—**ACADEMY OF MUSIC** (Fred M. Taylor, manager): *Humanity* had a good performance to fair business. *13, 16, 18* in *The Star Girl* to very light business but should do better than to jolly the few people that were in the house, by side remarks to the co. causing them to laugh. *Brooklyn Handicap* 20; *the Great Herrmann* 22; *Country Circus* 27 — *ITEM*: *Newburg Lodge* 224 will on 23 elect officers for the ensuing year.

**TROY**—**RAND'S OPERA HOUSE** (Gardner Rand, manager): *A Wife's Sin*, by local talent pleased 16. *Troy Athletic Club* presented *The Sham* and *Love* 12. *Neil Burgess* in *The County Fair* pleased to fine business 14. **GEISWOLD'S OPERA HOUSE** (S. M. Hickey, manager): *William Morris in Michael Strogoff* drew largely 17. *Trilby* 19. *The Old Homestead* 20. *Al. G. Fields' Minstrels* 21.

**PLATTSBURG**—**THEATRE** (W. A. Drowne, manager): *Cotton King* 14 gave a very satisfactory performance. *Cleveland's Minstrels* 16 to a packed house. Receipts, \$400 performance good. *Down in Dixie* 28. *Old Homestead* April 4.

**ONEONTA**—**METROPOLITAN OPERA HOUSE** (W. D. Fitzgerald, manager): *House* dark until 30. *Private Secretary* April 18; *Conroy and Fox* in *O'Flaherty's Vacation* 23.

**GLOVERSVILLE**—**KASSON OPERA HOUSE** (A. L. Covell, manager): *The Mid-night Special* appeared to very medium attendance 16, 17; performance fair. *Union College Glee Club* 20; *Trilby* 21; *Land of the Midnight Sun* 24; *Limited Mail* 27, canceled; *Tim the Tinker* 1.

**HORNELLSVILLE**—**SHATTUCK OPERA HOUSE** (S. Onoski, manager): *Girl Wanted* 23.

**CORTLAND**—**OPERA HOUSE** (Warren Rood, manager): *William Morris*, supported by a competent co., presented *Michael Strogoff* 13 to fair-sized audience. New scenery and costumes enhanced the performance. The acts were rather short and performance not smooth, otherwise audience was well pleased. *J. E. Brennan* in *Tim the Tinker* drew a fair house 18. Performance only of average merit; scenery fair, but co. and play rather amateurish. *Girl Wanted* (Frank Bush) 25. *Temple Quartette* 3.

**SARATOGA SPRINGS**—**SARATOGA OPERA HOUSE** (A. L. Churchill, assistant manager): The closing entertainment of the V. M. C. A. lecture course was given by the Ariel-Williams combination and Charles Williams, humorist and impersonator, to a large house. **TOWN HALL** (U. M. Putnam and Co., managers): *Le Town* 23; *Le Hypnotist* 23; *A Bunch of Keys* in a near-by booking.

**COHOES**—**CITY THEATRE** (Powers and Williams, managers): *The Mid-night Special* 12 (not the Fast Mail, as announced) appeared. *The Old Homestead*, canceled 18, and *Cleveland's Minstrels* filled date to good business.

**KINGSTON**—**OPERA HOUSE** (C. V. Du Bois, manager): *Special Delivery* 17 gave a good performance to fair business. *ITEM*: *William Miller*, of this city, has just completed a two-act drama, entitled *A Fatal Crime*.

**LYONS**—**MEMORIAL HALL** (John Mills, manager): *Land of the Midnight Sun* 14 to fair business; satisfactory performance. *The Man in the Iron Mask* 20. *Tompkins' Black Crook* April 7.

**OSWEGO**—**RICHARDSON THEATRE** (J. A. Wallace, manager): *The Old Homestead* 13 seemed to please as well as ever, however very large. *Rush City* 17 to S. R. O. co. pleased, but owing to change not as satisfactory as on first visit. *Al. G. Fields' Minstrels* 19; *Midnight Special* 20; *John E. Brennan* 25.

**ONEIDA**—**MUNROE OPERA HOUSE** (E. J. Preston, manager): *House* dark 9-14. *Howard, the wonder worker*, opened a four nights' engagement 16. *The Ariel Quartette* 20. *Private Secretary* 21.

**RONDOUT**—**LISCOM'S OPERA HOUSE** (George G. Lissom, manager): *Rise's Comedians* in repertoire 16-21 to good business.

**CORNELIO**—**OPERA HOUSE** (A. C. Arthur, manager): *Tony Farrell* in *Garry Owen* 17 to good business. *Branford Douglas* in *The Man in the Iron Mask* 24; *Field's Minstrels* 25.

**YONKERS**—**MUSIC HALL** (William J. Bright, manager): *The Tornado* gave a fair performance 16 to light business on account of bad weather. *The World*

Against Her gave a good performance to light business 18. *A Lost Paradise* 23.

**ELLENVILLE**—**MASONIC THEATRE** (E. H. Munson, manager): *Special Delivery* 18. The co. is one of the best seen here and the performance gave general satisfaction. *Caston's Band* will give one of their pleasing concerts April 8.

**HERKIMER**—**GRAND OPERA HOUSE** (Henry Dernell, manager): *The Midnight Special* to fair business 14. *The Jokes* 15 to good entertainment to fair house. *Al. G. Fields' Minstrels* 24.

**DANVILLE**—**HELMAN OPERA HOUSE** (E. H. Heckman, manager): *The Man in the Iron Mask* 16 only fair house 17. *Salambo* and *Clivete* (new European Wonders) 19. *Corse* (Fenton Comedy co. week 20).

**WATERSAW**—**LEAVING OPERA HOUSE** (W. S. Pratt, manager): *Tony Farrell* 14 to good business.

**OGDENSBURG**—**OPERA HOUSE** (Charles S. Hubbard, manager): *The Doctor of Alcantara* by local talent 16, 17 to packed houses.

**PENN YAN**—**SHREWD OPERA HOUSE** (C. H. Sisson, manager): *The Private Secretary* 16, poor performance to poor business. *The Two Johns* 20.

**JAMESTOWN**—**ALLEN'S OPERA HOUSE** (H. F. Allen, manager): *Ellen Beach* 16, in concert 16 to a fine performance. *Land of the Midnight Special* 24.

**GLENS FALLS**—**OPERA HOUSE** (F. F. Pynn, manager): *Land of the Midnight Special* 16 to poor business. *Old Homestead* 16 to good house, performance very good. *Al. G. Fields' Minstrels* 25.

## OHIO.

**DAYTON**—**GRAND OPERA HOUSE** (Harry E. Feicht, manager): *Land of the Midnight Special* 14 to a good business 11, 12. For one of the old-time minstrel performances, it was excellent and the oboe contained some clever specialties — *PARK THEATRE* (Harry E. Feicht, manager): *Land of the Midnight Special* 14 to a good business. *The Kennedy Players* were here 16 for one week and played to large and appreciative audiences. *Al. G. Fields' Minstrels* 25.

**AMSTERDAM**—**OPERA HOUSE** (A. Z. Neff, manager): *Lee the Measurist* closed week of 14 to a fair business. *The Kennedy Players* were here 16 for one week and played to large and appreciative audiences. *Al. G. Fields' Minstrels* 25.

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**DANVILLE**—**HELMAN OPERA HOUSE** (E. H. Heckman, manager): *The Man in the Iron Mask* 16 only fair house 17. *Salambo* and *Clivete* (new European Wonders) 19. *Corse* (Fenton Comedy co. week 20).

**WATERSAW**

**Alabama** 16; good business. **Thomas Q. Seabrooke** in **The Speculator** 16; fair business, deserving larger. **Clay Clement** as **Baron Hohenstaufen** in **The New Dominion** 17; light business. **DAVIS' THEATRE** (George E. Davis, manager): **Ed F. Rush's White Crook** co. 12-14; good business. **Old-Time Wonderland Variety Show** 16-18; good business.

**WEESPORT**.—**WHITE'S OPERA HOUSE** (F. D. Hunter, manager): **Hoyle's A Midnig't Bell** pleased a good house 14. **Byron's Ups and Downs of Life** 20.

**CARBDALE**.—**GRAND OPERA HOUSE** (Dan P. Byrne, manager): **The Two E-cutheons** 17 to a S. R. O. house; the performance was presented by one of the most evenly balanced co's that has appeared here this season. **COUNTRY CIRCUS** 24.

**ALLEGTON**.—**ACADEMY OF MUSIC** (N. E. Worman, manager): **Great Diamond Robbery** 11; fashionable audience; excellent co. **The 88 o'clock Handicap** 12; fair performance to a moderate-sized house. **Clay Clement in The New Dominion** 14; good-sized audience; very good co. and performance. **Thomas Shea** with a capable supporting co. opened a week's engagement with **McDuff and Adams** were good.

**BEAVER FALLS**.—**SIXTH AVENUE THEATRE** (Charles Medley, manager): **James J. Corbett in A Naval Cadet** 16, S. R. O.; performance good; 300 people turned away. **Ups and Downs of Life** 18. **On Erin's Shore** 24. **A German Soldier** 28.

**MT. PLEASANT**.—**GRAND OPERA HOUSE** (J. B. Goldsmith, manager): **The local attractions** 6 to a big house. **Gordon's Minstrels** 9; fair house. **White Crook** to fair house. **James A. Rulif in The Broom Maker** 18. **The South Before the War** 19. **Lafayette College Glee and Banjo Club** 25. **Henry Watterson lectures on "Linton" 28.**

**PUNXSUTAWNEY**.—**MAHONING STREET OPERA HOUSE** (Charles Fish, manager): **Side Tracked** 13, 14; fair business, performance giving general satisfaction. **Grimes' Cellar Door** 17; **Annie Winters** 20-21. **Gordon's Minstrels** 30.—ITEMS: **The Side Tracked** co. enjoyed a pleasure day skating on the river.

**WAYNESBURG**.—**OPERA HOUSE** (Cook and Mullin, managers): **Gloriana** 16; good house and pleased audience.

**BROWNSVILLE**.—**RICHIE THEATRE** (L. C. Richie, manager): **Gordon's Minstrels** 10; drew a good audience. **Peek's Bad Boy** 13; good business. **Princess Bonnie** 21.

**PITTSBURG**.—**MUSIC HALL** (J. A. MacDougall, manager): **A Green Good** 13; large and well-pleased audience. **Grace and Burnett**, eccentric comedy team, were excellent, and **Edwina**, the sensational dancer, made a favorable impression. **Clay Clement in The New Dominion** 18; deserved a crowded house. **The finest performance of the season**. **Madge Tucker** 19-21; **The Country Circus** 23. **Sousa's Band**, matinee, 27.

**MILTON**.—**GRAND OPERA HOUSE** (Griffith and Co., managers): **Dark 23-24.**

**COLUMBIA**.—**OPERA HOUSE** (James A. Allison, manager): **Concert orchestra, home talent** 19; big business, and pleased to the great delight of the audience. **Robert Downing** 28.

**LEWISTOWN**.—**TEMPLE OPERA HOUSE** (J. P. McKinney, manager): **Drummer Boy of Shiloh**, home talent 14-17; crowded houses; well-pleased audiences. **Side Tracked** 20. **Noss Jolity** 30.

**LOCK HAVEN**.—**OPERA HOUSE** (J. H. Mussina, manager): **Alabama** 11; fair house; performance excellent. **The Ideals** opened 16-21 to S. R. O. and gave general satisfaction.

**ORL CITY**.—**OPERA HOUSE** (C. M. Loomis, manager): **Henderson's Ideas** in repertoire finished 9-14 to almost empty houses. **Princess Bonnie** 16 sang to one of the longest and most fashionable audiences of the season; receipts \$600. **On Erin's Shore** 21. **MacKey Opera co.** in repertoire 23-28. **O'Hagan's Masquerade** 31.

**ASHLAND**.—**GRAND NEW OPERA HOUSE** (Frank H. Waite, manager): **Alabama** 16; fair business; one of the best pleased audiences of the season. **The Country Circus** 19; good business and performance. **Kodak April 1.**—ITEMS: **Manager Frank Wright**, who has been laid up with the grip for the last month, is able to be about again. During his sickness the **Opera House** was very well managed by **Charles Welsh**, the stage manager.

**WELLSBORO**.—**BACHE AUDITORIUM** (Dartt and Dartt, managers): **May Farrell** 21; **Wanda Hillman** April 6-11.

**CAMBRIDGEBORO**.—**SANVERS' OPERA HOUSE** (H. B. Wilber, manager): **Dark 16-21.**

**CORRY**.—**WEEKS' THEATRE** (J. H. Hutchinson, manager): **Princess Bonnie** 18; S. R. O.; pleasing performance.

**FRANKLIN**.—**OPERA HOUSE** (James P. Keene, manager): **Professor Day**, hypnotist, 12-14 to S. R. O. **Helen Beach Yaw** 16 to a large and fashionable audience.

**JEANNETTE**.—**OPERA HOUSE** (Charles De Vaux, manager): **Peek's Bad Boy** to a large house 17; performance fair. **Jr. O. U. A. M. Band Concert** 21; **Lewis Comedy** 23-28.

**SHARON**.—**CARVER OPERA HOUSE** (P. F. Davis, manager): **Werner's Vaudeville** co. 9-14; opened to good business at popular prices. **Gloriana** 30.

**HAZELTON**.—**GRAND OPERA HOUSE** (G. W. Hamersly, manager): **The Dazzler** pleased a fair-sized house 18.

**UNIONTOWN**.—**GRAND OPERA HOUSE** (J. F. Miller, house, manager): **South Before the War** to a large and delighted audience. **Princess Bonnie** 23.

**BETHLEHEM**.—**OPERA HOUSE** (L. F. Walters, manager): **Span of Life** 16; fair business in spite of an eight-in-a-row fall; very good co. **The Dazzler** to good business 20. **Sousa's Band** 28; matinee. **ITEM**: The house will be dark during **Holy Week**.

**CONNELLSVILLE**.—**NEW MYERS' OPERA HOUSE** (Charles R. Jones, manager): **James A. Reilly in The Broom Maker** 17; small house, deserved a better one. **Athletic and Vanderveil**, local talent, 19 to a fair-sized audience. **South Before the War** 20; **Howard Wall's Comedy** 20-25.

**RODE ISLAND**.—**WESTERLY**.—**BLIVEN'S OPERA HOUSE** (C. R. Bliven, manager): **House dark** week of 16. **The Dazzler** April 2.—ITEMS: It has been very quiet here in the theatrical line this month—**George Chenet**, agent of **A. Bunch of Keys** co., was in town 18.

**PAWTUCKET**.—**OPERA HOUSE** (G. E. Lothrop, manager): **House will remain dark for some time yet.**

**SOUTH CAROLINA**.

**COLUMBIA**.—**OPERA HOUSE** (Eugene Cramer, manager): **Frank Jones** and co. presented **Our Country Cousin** II to a full house.

**SOUTH DAKOTA**.

**SIOUX FALLS**.—**GRAND OPERA HOUSE** (S. M. Bear, manager): **Sioux Falls Choral Club** in **Ermine** 6-7; performance excellent; receipts \$400. **Terrill's Troubadours** 9-14 and 16-21 at popular prices did a fair business. **House dark** week of 23-28.—ITEMS: **The Sioux Falls Choral Club** are soliciting stock subscriptions for the erection of a \$15,000 opera house. It is their intention to build a house which can give stage room and facilities for any operatic or dramatic co. touring the West. **Paul Tupper Wilkes**, late star in a one-night stand co. playing. **The Sheriff's Sacrifice**, is organizing a repertoire co. here.

**TENNESSEE**.

**KNOXVILLE**.—**STACE'S THEATRE** (Fritz Staub, manager): **The Land of the Living** gave satisfaction to very small audience 12. **Edward Harrigan**, with a good co. presented **Old Laverne** to a fair-sized house 16; audience well pleased.

**JACKSON**.—**PYTHIAN OPERA HOUSE** (Worner and Tuchfeld, managers): **House dark** 9-15. **Ellie Elser** 20. **Henry E. Drey** April 2. **Sam'l M. B. Curtis** 8.—ITEM: **An auto tour** is in contemplation for the next future w/ seating capacity of 1,200.

**MURFREESBORO**.—**MASON'S OPERA HOUSE** (J. D. Fletcher, manager): **A Will Grose Chase** 9 to a fair business and well-pleased audience. **John D'Ormond** 10, 11; poor business on account of bad weather.

**COLUMBIA**.—**GRAND OPERA HOUSE** (Heim Brothers, managers): **Fabio Romani** II; good performance; business not satisfactory. **Fast Mail** underlined.

**NASHVILLE**.—**THE VENDOME** (Curry and Boyle,

managers): **Wang** played to good audience 12. **House dark** 13-25. **Primrose and West's Minstrels** 26. **Francis Wilson** 30-April 1.—**GRAND OPERA HOUSE** (Curry and Boyle, managers): **Fabio Romani** 12-14; drew fair houses. **The Fire Patrol** 18, 19.—ITEMS: **Manager T. J. Boyle of the Vendome** and **Grand** left 16 for New Orleans, where he will spend 17 and return 21. **Alta Rehan** 12, drew a very large house here in **The Taming of the Shrew**. **Thomas Q. Seabrooke** underlined.

### TEXAS.

**GAINESVILLE**.—**THE GALLIA** (Paul Gallia, manager): **Lillian Lewis** **Lorraine** in **Credit Lorraine**, supported by a clever co., pleased a fair-sized audience 11. **Malone's Wedding** played to high business 14; specialties by McDuff and Adams were good.

**FLATONIA**.—**ARNUM AND LANE OPERA HOUSE** (A. Brunnermann, manager): **Duck week** 8-14.—ITEM: **The Flatonia Dramatic Club**, under J. H. Habermacher, opened the **New Opera House** at Shiner, Texas, to S. R. O. The house seats comfortably about 500 people. The local papers were loud in their praise of the play and the players. **Rio Grande** was the play presented.

**GREENVILLE**.—**KING OPERA HOUSE** (J. O. Teagarden, manager): **Thomas Keene in Louis XI.** to a packed house despite the s. o.w.

**TEXARKANA**.—**GHIO'S OPERA HOUSE** (Harry Ehrlich, manager): **House dark** week ending 14. **The Spooner Dramatic co.** return engagement for one week 16.

**SHERMAN**.—**CON'S OPERA HOUSE** (Frank Elliott, manager): **Lillian Lewis in Credit Lorraine** 9 to a small but appreciative audience. **Thomas Keene in Louis XI.** to 12 at advanced prices; very poor house; performance not good. **Taylor Bro. Bros' Lecture** to crowded house and pleased audience 14. **Private Secretary** 17. **Lorraine Hollis** 23.

**CLARKSVILLE**.—**TRILLING'S OPERA HOUSE** (C. S. Ruble, manager): **House dark** 8-14.

**HILLSBORO**.—**LEVY OPERA HOUSE** (Shields and Mende-ball, managers): **Maloney's Wedding** 9 to a small house; very pleasing performance. **Ellie Elsler as You Like It** 13 to a medium house. The acting of Miss Elsler was most excellent and her entire support is good. **Lillian Lewis in Credit Lorraine** 16; **Bob and Alf Taylor** 18.

**PART**.—**THEATRE** (R. Peterson, manager): **Spooner Dramatic co.** return engagement for one week 16.

**WEATHERFORD**.—**HAYNE'S OPERA HOUSE** (C. A. Hayes, manager): **Edwin Ferry in Othello** and **Damon and Pythias** 11, 12 to poor business; first class in every particular. **Lillian Lewis** good house 13. **Goodwin** 14 to fair business.

**FORT WORTH**.—**GREENWELL'S OPERA HOUSE** (Phil Greenwell, manager): **Thomas Keene** played a return engagement 9, 10 presenting **Richeieu** and **Louis XI.** to good business. **The Private Secretary**, with **Edwin Travers** and a good co., was presented 11, 12 to full houses. **The event of the season** was **Edna Fox** and her co. 13. **S. R. O.** receipts over \$1,200. It was her first appearance here and she can always be sure of a warm well-tempered soul she returns.

**EL PASO**.—**MYERS OPERA HOUSE** (A. B. McKie, manager): **Thomas Keene in Louis XI.** to 7 was well received by a fair house. **A Texas Steer** to his house. **James O'Neill in Virginia** 12; **Monte Cristo** 13 to good business. **The Private Secretary**, with **Edwin Travers** and a good co., was presented 11, 12 to full houses. **The Harrigan co.** made a number of friends here during his short stay.—**Goodwin** was so much pleased with his engagement here that he has signed a contract for three nights next season.—**The season has been very successful from a box-office stand point**, and the receipts have been over \$2,000 larger than any former season.—**The wok** of tearing down the old historic Richmond Theatre has begun.

**MONROVIA**.—**ACADEMY OF MUSIC** (A. R. Bensberg, manager): **Edna Fox** pleased to a large house in the Missing Heiress, a Western drama, 16. **Louis Arnot in The Performance** which was an excellent one. **Tina Kitts as Arrah**, Miss M. Talbot as Fanny T. E. Galbraith as Ferny and J. E. McLean as Shauna the post were all worthy of special mention. **Victoria Rifles Minstrels** 19-21.—**THEATRE ROYAL** (Sparrow and Jacobs, managers): **Sidewalks of New York** opened to good business 16. The piece is splendidly staged and of highly sensational interest. **Kearny P. Sweeny** the diver is one of the features. **Dave Williams** and **Charles Tadis** are also worthy of mention. **Irish Alderman** 23-28.—**THEATRE FRANCIA** (W. E. Phillips, manager): **Stock co.** opened to a big house in the Missing Heiress, a Western drama, 16. **Louis Arnot gave a capital performance as did also Richard Baker**. **The Vandebilt** is a good one including **Edna Fox**, **Edward Harrigan** will be greeted by large audiences 20, 21. **Seabrooke** will be here 25, 26 and **Ada Rehan** 27. Seats are already on sale and are selling rapidly.

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**ROANOKE**.—**ACADEMY OF MUSIC** (J. L. Hooper, manager): **Edna Fox** pleased to a large house in the Missing Heiress, a Western drama, 16. **Louis Arnot in The Performance** which was an excellent one and included some excellent numbers. **W. E. Ramsay**, **Harry Rich** and **A. C. Lawrence** were in good voice, little **Nora Bling** sang prettily. **Rush City Co.** and the **Crystal Theatre**'s specialties formed strong features. **The combined orchestras** gave a descriptive piece "A Day with the Circus," and were roundly applauded. **The Association** will make in the neighborhood of \$200.

**TORONTO**.—**GRAND OPERA HOUSE** (O. B. Sheppard, manager): **Camille D'Arville** April 21.—**TORONTO OPERA HOUSE** (Antoine J. Smith, manager): **Hands Across the Sea** 16. **Stock co.** 21-22 very good business. **The Sidewalks of New York** 23-28.—**MAGGY MCINTOSH** (H. E. Suckling, manager): **The American Scotch Concert** 20. **CIVICAT** (Theatre Royal): **Frank J. Loughran**, manager. **French**, **the wrestling co.** **Jackie**, **catching roosters** and **Hepburn's Vandebilt** to good business. **U. T. C.** Theatrical Association's tenth annual benefit was a big success. The house was filled to the doors, every seat being occupied. The programme was a varied one, and included some excellent numbers. **W. E. Ramsay**, **Harry Rich** and **A. C. Lawrence** were in good voice, little **Nora Bling** sang prettily. **Rush City Co.** and the **Crystal Theatre**'s specialties formed strong features. **The combined orchestras** gave a descriptive piece "A Day with the Circus," and were roundly applauded. **The Association** will make in the neighborhood of \$200.

**QUEBEC**.—**ACADEMY OF MUSIC** (Sewell and Knox, managers): **Concert** by local amateurs under the auspices of St. Patrick's Society 17. **Hillard's Olympia** April 26-28.—**THEATRE ROYAL** (Randolph Dalry, manager): **Hands Across the Sea** 20. **Suckling**, **the female contortionist**, <b

## THE NEW YORK DRAMATIC MIRROR.

MAR. 28, 1896.

## DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

## DRAMATIC COMPANIES.

ALABAMA (Clement) Birmingham, mgr.; Shenandoah, Pa., March 24; Cleveland 26; Boston 27; Trenton, N. J., 28; Philadelphia, Pa., 30 April 4.

AMY LEE and FRANK DOANE (David Ashton, mgr.); Chicago, Ill., March 23-28.

A EXCALIBUR CHORUS (W. S. Butterfield, mgr.); Aurora, Ill., March 20; Ottawa 25; Streator 26; LaSalle 27; Sterling 28.

ANDREW MACC (D. W. Thrus and Co., mgrs.); Brooklyn, N. Y., March 3-April 4.

A RAILROAD TICKET (W. W. Freeman, mgr.); Portland, Ore., March 23-28.

A BREEZY TIME (Fitz and Webster); Carrollton, Mo., March 23; Salisbury 25; Marshall 26; Lexington 27; Sedalia 29; Fayette 30; Macon City April 1; Columbia 2; Fulton 3; Jefferson City 4.

A CRACKER JACK; Wilmington, Del., March 24-25.

ADA REED (Augustine Daly, mgr.); Atlanta, Ga., March 21-22; Richmond, Va., 27; Norfolk 28; A. V. Frazee's Stores Co., 28; Dallas, mgr.; Kansas City, Mo., March 23-May 1.

AT PORT ERIE (Delphine O.); March 24; Fort Wayne, Ind., 25-26; Auburn 27; Adrian, Mich., 28.

AMERICAN GIRL (A. C. Sherman, mgr.); New Orleans, La., March 22-29; Mobile, Ala., 30; Pensacola, Fla., 31; Montgomery, Ala., April 1; Decatur 2; Chattanooga, Tenn., 3; Knoxville 4.

A THOROUGHBRED (George D. Louden, bus. mgr.); Sandusky, O., March 21; Newark 26; Meadville, Pa., 28; Union City 30; Cambridge 31; Greenville April 1; Ellwood City 2; Waynesburg 4.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.); Chicago, Ill., March 25-April 25.

AUGUSTUS DALY'S STOCK CO.; New York city—indefinite.

A TURKISH BATH (E. H. Mayc, mgr.); Bonneville, Mo., March 24; Fayette 25; Huntsville 26; Mexico 27; St. Charles 28; Belleville, Ill., 29; Mt. Vernon 30; Fairfield 31; Princeton, Ind., April 1; Washington 2; Bedford 3; Greenfield 4.

A BLACK SHEEP (Hoyt and McKee, mgrs.); New York city, Jan. 6—indefinite.

A TEXAS STEER (Hoyt and McKee, props.); Stockton, Cal., March 21; Sacramento 25; Santa Rosa 26; Oakland 27, 28; Marysville 29; Portland 30; O. C. 31; April 2; Olympia, Wash., 3; Tacoma 4; Seattle 6; Victoria, B. C., 8.

BOWERY GIRL (Harry Williams, mgr.); Washington, D. C., March 23-28.

BUBB COMEDY (George H. Bubb, mgr.); Elizabeth, N. J., March 24-28.

BUNCH OF KEYS (Guy Bohnen, mgr.); Lynn, Mass., March 23; Taunton 25; Westerly, R. I., 26; Newport 27; New Bedford, Mass., 28; Fall River 30; Waterbury, Conn., April 3; Danbury 4.

BACON STOCK CO.; Portland, Ore., Jan. 27—indefinite.

CARRIE LOUIS (John Hommelin, mgr.); Carlisle, Pa., March 23-29; Harrisburg 30-April 4.

COON HOLLOW (Greenfield, Mass., March 23; Athol 24).

CECIL SPOONER (B. S. Spooner, mgr.); Binghamton, N. Y., March 23-28; Utica 30-April 4; Amsterdam 6-11.

CHAUNCEY OL'COT (Augustus Piton, mgr.); New York city, Jan. 30—indefinite.

COOL'S BIG STOCK CO. (Floy Crowell and Charles Mortimer); Marietta, O., March 23-28.

CONROY AND FOX (William L. Malley, mgr.); Lowell, Mass., March 24; Gloucester 25; Chelsea 26; Fall River 28.

CHARLES A. GARDNER (D. U. Arthur, mgr.); Kansas City, Mo., March 22-28.

COUNTRY CIRCUS; Trenton, N. J., March 24; Bridgeport, Conn., 25; Meriden 26; Middletown 27; New London 28.

CLAY CLIMENT (Joseph Adelman, mgr.); Utica, N. Y., March 24; Ballston Spa 25; Troy 26; Hartford, Conn., 27; Westfield, Mass., 28.

CHARLEY'S AUNT (No. 1); North Adams, Mass., March 24; Fitchburg 25; Lynn 26; Lawrence 27; Haverhill 28.

CHARLEY'S AUNT (No. 2); Charleston, S. C., March 24; Augusta, Ga., 25; Macon 26; Atlanta 27.

CHASE-LISTON (Claude Gillingwater, mgr.); Oklahoma City, March 23-28.

CORSE PAYTON (David J. Ramage, mgr.); Albany, N. Y., March 23-28; Kingston 30-April 4; Newburgh 6-11.

CRESTON CLARKE (James A. Taylor, mgr.); Philadelphia, Pa., March 17—indefinite.

CHIMMER FADDEN (Charles H. Hupper); New York city, Jan. 13—indefinite.

DE HAVEN COMEDY (Eugene Rook, mgr.); East Liverpool, O., March 23-28; Youngstown 30-April 4.

DELMONICO'S AT SIX (O. M. Ward, mgr.); New Haven, Conn., March 23-28; Fall River, Mass., 29-38; Worcester 30-April 4.

DONNELLY AND GERARD; Harlem, N. Y., March 23-28.

DOWN ON THE SUWANEE RIVER; Chicago, Ill., March 23-28.

DREY WINNER; Detroit, Mich., March 22-28.

DARKEST RUSSIA (Sidney R. Ellis, mgr.); New York city March 23-28; Baltimore, Md., April 6-11.

DAN SULLIVAN; St. Louis, Mo., March 23-28.

E. M. AND JOSEPH HOLLAND; Cleveland, O., March 23-28; Philadelphia, Pa., April 6-11.

EMMA WARREN; Montgomery, Ala., March 23-28.

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EDDIE FOY (William A. Brady, mgr.); Davenport, Ia., March 23; Peoria 24; Bloomington 25; Galesburg 27, 28; Baltimore, Md., 29-31; Atlantic 30; Fall River, Mass., 32-38; Worcester 30-April 4.

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## GAWAIN'S GOSSIP.

The New Gilbert-Sullivan Opera Described—Other Theatrical Topics in London.

*Special Correspondence of The Mirror.*

London, March 13, 1896.

The chief event in playgoing circles since I last had the honor of addressing New Yorkers has naturally been the production of the once more externally reconciled Gilbert and Sullivan's comic opera, *The Grand Duke* or *The Statuary Duel*. In what may be called this Gallo-istic age, of course, certain details have reached you as to the reception of this piece by the crowded audience—said audience including large numbers of real fashionables and brilliants and not the pauper imitations thereof which abound at some of our first nights. But although some tidings of the newest G. and S. brand have been flashed to Star and stripeland here's its health: it is probable that you may like to have a few remarks from yours to command.

Imprints then, the newest G. and S. brand bears a strong resemblance to many of the same eminent firm's old brands sometimes to the good old brands and sometimes to the well, let us say less good, for one cannot with justice call any work of their series bad. Several have been unsuccessful through lack of something or excess of something else but the most anti-Gilbertian Sullivanian of such there be could never say that either gifted collaborator ever shurred his work.

Gilbert has long had a habit of repeating himself and of reminding you of his former works. In the case of the Grand Duke or *etc.* he is more reminiscent than ever. Not only of sundry previous opera books of the Savoy series which really started at the *Opéra Comique*, but also of certain works he gave to the stage long before that series was promulgated. Many critics and playgoers appear to think, as they have never seen or even read any

of William Schwenck's works anterior to the aforesaid Savoy series—which now runs to fourteen—that there was previously no Gilbert or hardly any. Instead of which he had been a diligent contributor to the stage for some fourteen years—seldom, however, making any mark until he reached the Palace of Truth and introduced us to *Pygmalion* and *Galatea*.

The chief Gilbertian pieces of which W. S. G.'s latest is strongly reminiscent are *Thespis*, a strolling player opera produced at the Savoy a quarter of a century back, *Engaged*, a farcical comedy which was successively played by George Hovey, E. A. Sothern and H. J. Byron bits of *Isolante* the law business, and whiffs of Gilbert's German Reed playlets dating from about 1867. These last, however, can hardly be expected to rank as they say in the *Bankruptcy Court*, as they were nearly all studies for the later and much more important works.

The reminiscence this time, however, is not confined to G.'s own works, but of the works of previous authors who may be said to have influenced our greatest living librettist. Dashes of Thackeray's burlesque poems were always to be found in Gilbert from his *Bab Ballads* downwards. But this time any one at all familiar with our older playwrights is irresistibly reminded of *Bombastes Furioso*, by Rhodes, of *Kane O'Hara*, Tom Thumb and *Midas*, and especially of *Carey's Chromonotontologos*—all

of which were a kind of Savoyard opera of a century ago. In some points the sampler of Gilbert's latest is even reminded of Sir Astor Cokain Nahum Tate (the hymn writer who put a happy ending to King Lear) and one or two other Carolan Jacobean playwrights who were given to building complications around mock dukes.

But notwithstanding all its reminiscence—perhaps in some measure because of it—The Grand Duke is a bright and merry book, causing at times immoderate laughter as much by its quips and cranks as by its funny mock operatic and mock melodramatic business. The main feature of the plot revolves around the leading comedian of a troop of mummets and the Grand Duke of Pfeffingholtzheim, who each agrees (for reasons of his own) to fiercely quarrel and to fight a statutory duel, according to the laws of Pfeffingholtzheim and to abide the consequences thereof.

The best way to describe this kind of duel and its results is to give the poet's own words as delivered by the notary to the intending combatants:

About a century since

The code of the duello

To sudden death

For want of breath

Sent many a strapping fellow

(Who uselessly bled and died)

He passed an act

Short and compact,

Which may be briefly stated:

Unlike the complicated laws

A parliamentary drama-them or draws,

It may be briefly stated

Opposite. We know that complicated laws

Such as a legal drama-them draws,

Cannot be briefly stated.

II.

By this ingenious law

If any two shall quarrel

They may not fight

With malicious bright



MISS CONRON.

(Which is meant to be no mortal).  
But such a bad she drew  
And for we draw the lowest  
What we may need  
Be there about dead  
In last a sign. Ghost  
(When enough of them compels  
Orthographic foregoes her spells  
And those is written ghost)  
With what an emphasis he drawts  
From orthographic and spells  
That kind of his is the lowest  
—II.

When all the lower is passed  
By little legs, bottom  
And found the low  
Have seen there was  
In consider'd action  
The lower and about  
The lower poor relations  
The lower poor relations  
The lower poor relations  
—III.

How many, however, are the case  
The lower poor relations  
With all its legacies

Ludwig, the mummier, having by way of practice just killed a rival lover in the troupe now—days the Grand Duke in similar fashion is being strictly nominated in the bond, however that corpse is to receive to tomorrow on which day the Statutory Duel act now 18 years old expires. Time of Ludwig's last arrangements, however, on becoming Grand Duke in place of his slain opponent is to re-enact this law in order to keep himself in power.

You may easily imagine how Gilbert treats the political, politico-economical and mixed matrimonial complications arising from all this.

No more as to plot, therefore, but with a view to amusing your readers, I think I really might with your kind permission as to space, quote another little gem or two in the way of lyrics. Take this, for example, where Ernest Dumm (the juvenile) shows how it is that even a theoretical may safely take on the ruling of a Grand Duchy:

Were I a king in every truth  
And had a son, a gallant youth  
In prob'ly a common  
To teach him patience, teach him tact,  
A manager's profession  
To that condition he should stoop  
(Despite a too fond mother)  
With eight or ten stars in his troupe,  
All seasons of each other  
On the man who can rule a theatrical crew,  
Each member a genius (and some of them *bad*)  
And manage to honor them little and great  
Can govern this happens state

Both A and B rehearsal night  
They say it'll be "all right at night"

(They've both to go in school yet)  
In each act we'll change her dress  
D—attempt to square the press  
I won't play Romeo unless

His grandmother plays Juliet

She claims all honours as her rights

(She's proved them thirty seasons)

Mr. G. must show himself in tight

For two convincing reasons

Two very well shaped reasons

On the man who can rule a theatrical troupe

With wheels and leaders in order supreme

Can govern and rule with a wave of his fin

All Europe with Ireland thrown in

And look at this song of the "Jim Jams" (a

reminiscence of our author's):

When you find you're a broken down critter,  
With a torn coat and a twisted  
With your pants in a messy boxer,

As you'd just eaten a pie

When your legs are as thin as dividers

And you're plagued with many misers

And your spine is all creeping with spiders

And you've got a headache in your head

And a sewing machine in each ear

And you feel that you've eaten your bed

And you've got a cold headache down here

When you find out facts are about

And these symptoms you find

In your body or crown—

Well, you'd better look out

You may make up your mind

You had better lie down

When your lips are all smoky like tallow

And your tongue is decidedly yellow

With a pint of worms in your swallow

And a pound of tin-tacks in your chest

When you're dozing in the mouth with the vapors

And all over your new Morris papers

Black beetles are cutting their capers

And crawl things never at rest

When you doubt if your head is your own

And you jump when an open door slams

Then you've got to a state which is known

To the medical world as "Jim Jams"

If such symptoms you find

In your body or head

They're not easy to quell

You make up your mind

You are never in bed

For you're not at all well

And for one last specimen I prythee regard

this screaming skit of the kind of acting adopted by the great Sarah Bernhardt and her many imitators. This song is sung by Julia, the leading lady of the troupe, in order to show how she will play the part of wife to the Mock Grand Duke:

You forgot my special magic

(In a high dramatic sense)

Lies in situat'ng tragic

Abominable intentions

As I've matched promotion

In the histrionic art

I'll submit to you my notion

Of a first-rate part

I have a rival. Frenzy thrilled

I find you both together

My heart stands still, with horror chilled—

Hard as a mafstone mother

Then softly slyly smoky smoky

Crawly creepy quacky quacky

I stuck her on her homeward way

As panther tracks her fated prey

I fly at her soft white throat

The lily-white laughing lemon

On her agonized gaze I gloat

With the glee of a glamor demon

My rival she I have no doubt of her—

So I hold on—till the breath is out of her

Till the breath is out of her

And then—R-e-mo-r-e! R-e-mo-r-e!

O cold unpleasant curse,

Avaunt! Avaunt!

That lifeless form

I gaze upon—

That face still warn

But wendly wan

Those eyes of glass

I contemplate

And then, then, then

Too late—too late!

I find she is—your Aunt

R-e-mo-r-e! R-e-mo-r-e!

Then, mad—mad—mad!

With tancies wild—chimerical—

Now sorrowful—silent—sad—

Now hullaboo hysterical

Ha! ha! ha! ha!

But whether I'm sad or whether I'm glad,

Mad! Mad! Mad! Mad!

This calls for the resources of a high-class art,

And satisfies my notion of a first-rate part!

As to the music, that is often in Sir Arthur's most humorous and most melodious vein, with here and there a sweet lyric of the more tender sort. As is his wont, Sir Arthur plays fantastic tricks with his orchestration, which often gets many a laugh and plaudit on its own account.

The chief honors in the representation fall to Rutland Barrington as the Mummer Duke, Walter Passmore as the Real ditto, and the splendid voiced Rosina Brandram as the Grand Duchess elect. Miss Brandram, of course, has to exhibit age, which the otherwise tasteful Gilbert nearly always "gives," forgetting happily, that he is getting on for sixty. Charles Kenningham as the tenor lover, Scott Russell as the notary, Scott Fiske as the Prince of Monte Carlo and Jones Hewson as the herald also are safe success. The new debutante Madame Lila Palmer—otherwise the Countess Kinski gave general satisfaction by her pleasant singing and pretty appearance. The Count, who is well known around town, surveyed the smiling Countess appreciatively from a private box. One of the biggest hits of the evening was made by Florence Ferry as Lisa, soubrette of the traveling company. Charles Harris, who is nearly as well known as a "producer" on your side as he is on ours, has made a magnificent production of this new piece, not a detail has been forgotten. All concerned were called at the end. Dr. C. Leyce Carte, happily recovered from his long illness, looking very contented at the reception of the piece.

Bad business is being done at many of our most important theatres, whether owing to Lent or to the public not liking the plays provided and therefore staying away in their thousands in a most point, and one which unlike the aforesaid Gilbert's Lord High Chancellor, I remember to have often met before. Be this as it may, the *Royal Criterion*, the *Shaffers*, and the *Comedy* close immediately until Easter. At the first named The *Child Widow* will be resumed on reopening. At the second, Wyndham has, as near as his twentieth year of management there will put on a new early Victorian comedy written by Louis N. Parker and Murray Carson, and entitled *Rosemary*. At the third Morell and Waller will replace *A Woman's Reason* by a new "religious" sixteenth century drama of Catholic vs. Protestant interest, and written by one Stuart Ogil

## TELEGRAPHIC NEWS

CHICAGO.

Hall's Chronicle of Amusements in the Big Western City--Professional Chat.

[Special to *The Mirror*.]

CHICAGO, March 23.

The good old stars and stripes flapped vigorously in the March breeze here last week alongside the green banner of Ireland, and the Union Jack was not in it, as Mansfield turned people away at the grand and the business of Sir Henry Irving fell off at the Columbia. Richard was obliged to give an extra matinee Thursday to accommodate the crowds, and he closed on Saturday night to the largest house ever seen in the Grand. He wisely refrained from putting his foot in it in curtain speeches, refusing all appeals during the engagement, and he starts West with a large bundle of Chicago money in his inside pocket.

Sir Henry's four weeks at the Columbia netted him a handsome sum, and he said farewell Saturday evening, before an overflowing house in *The Merchant of Venice*, and his masterpiece, *A Story of Waterloo*. Sir Henry made a curtain speech every night, and it was one of his best bits of acting. He has gone with his fine company, his acres of scenery, and his army of managers and secretaries, the caravan entering the dark region of Indiana.

At both of these houses the legitimate gives way to comedy and horseplay. Caroline Mikel had a big crowd at the Grand last night, on the occasion of the first representation of Hoyt's latest, *A Contented Woman*. Hits were scored by the beautiful star, Clara Gage Clarke, a talented Chicagoan; Frank Lane, W. H. Currie, and good old Rose and Matt Snyder.

At the Columbia Sir Henry was followed by Peter F. Dailey, John Sparks (the original and only), and Jessie Yeomans in McNally's latest, *The Night Clerk*, and the house was packed by the friends of Peter and Manager "Rosey." Next week we are to have Willie Collier, Thersya Vaughn, and Little Christopher.

This is James A. Herne's last week at McVicker's with his delightful play, *Shore Acres*, and his five weeks have witnessed a constant increase in business that is certain to culminate in "the capacity" this week.

He will be followed by that finished artiste, Minnie Maddern Fiske, in her repertory.

To night was souvenir night at McVicker's, and appropriate souvenirs marked the one hundredth performance of *Shore Acres*.

Duse may not give Chicago the go-by after all. She is willing to come here on a guarantee, and Business Manager Harry Sommers, of McVicker's, is seeing what he can do in the subscription line for her.

A dastardly attempt to ruin Peter Dailey's business here has been made by the circulation of rumors that his play has a plot.

I have had 'em all now Chinamen, Irishmen, Germans, Italians and Polecks had been before me in the police court, and last Thursday I had a real Indian, Little Bear, left over from the World's Fair.

One of the biggest individual hits made here in some time was made at the Olympic last week by John W. Ransome as "Boss" Croker. He goes back to New York next week. This week he lays off here to attend the March dinner of the Forty Club Thursday night, when the club guests will include Stuart Robson, W. R. Hayden, Robert Mantell, George Riddle, Franklin Harleigh, Charles H. Hoyt, W. H. Currie, Frank Lane, Matt B. Snyder, James A. Herne and Manager Rosenbaum.

Paderewski gave his farewell to Chicago at the Auditorium Saturday afternoon and the sale of smelling salts and handkerchiefs has fallen off.

There is at the Tremont House here a little lady named Leontine Sunshine, who advertises herself as a theatrical stenographer, and every manager who receives her card sends it to me for the sourette collection. I have nearly a full deck. My latest sourette is Ella Gab, contributed by Caroline Hull, of your city. Miss Gab probably has a thinking part.

Speaking of names reminds me that Eddie Foy was before me the other day charged with disorderly conduct. It was the first time he had ever been arrested for it.

There was a large and fashionable crowd at the Auditorium to night to inaugurate the two weeks' season of grand Italian opera and to welcome Melba. The sale for to-morrow night, when Calve appears in *Ca'men*, is enormous. Faust was the bill to-night, and during the week The Huguenots, *Traviata*, *Cavalleria Rusticana*, *Tristan* and *Isoilde*, *Lucia*, and *Rigoletto* will be given.

Stuart Robson produced his latest success, *Mrs. Ponderbury's Past*, at the Schiller last night before a large audience, and scored a pronounced hit.

Sir Henry Irving addressed the students of the Chicago University last week on "The Character of Macbeth," and took luncheon with the president and the senior class.

Olga Nethersole had a good week in Carmen at Hooley's, and this week she is deciding between Carmen and Camille. One day last week her pet dog had a lively session with "Mike," the Auditorium cat, and the dog did not come back, but the cat did.

Weber and Field's Trolley Party did well last week at the Chicago Opera House, where Hyde's company and Helene Mora appeared yesterday afternoon and evening. To-night Cissy Fitzgerald appeared there before a large house in *The Foundling* and *The Man Upstairs*.

Manager Ed Kohl took a rural friend over to the Olympic at half past one the other day and gave him a seat. When the manager dropped in again at 6 in the evening he found the countryman in the same seat. He had never moved. "How do you like it, Bill?" asked Kohl. "The greatest I ever see!" exclaimed the countryman enthusiastically. "I've seen 'em all twice!" The "chase" did not scare him.

Robert Mantell had a big house in *The Corsican Brothers* over at the Haymarket last night. He will be seen during the week in *The Queen's Garter*, *Monarchs*, *The Marble Heart*, *Othello*, *Hamlet* and *Parthasias*, and Louis James will follow him in repertory.

Business at the Jacob's houses continues large. Two big houses saw down on the Suwanee River at the Alhambra yesterday, and at the Academy of Music John J. Burke packed the house with his amusing play, *The Doctor*.

Amy Lee and Frank Doane gave *Miss Harem Scarem* over at the Lincoln Theatre to two well-pleased audiences yesterday.

At Havlin's Side-Tracked had a good opening yesterday.

George Riddle's readings at Apollo Hall are being largely attended. He read at the Athletic Club on ladies' day last week.

There is a great big dog and pony circus at the theater this week.

Manager Tom Prior has a great scheme in a new bicycle play which he will soon put on the road.

He has patented a device whereby his bicycle race can be run on fast-moving belts, and he will have a crack "scorcher" for the principal part.

Our old friend, Charley Metcalf, has been doing great work ahead of Pete Dailey and has made a very clever advertising feature of toy balloons. Dailey Avery is around with him, in advance of Little Christopher.

John "Buzz Fuzz" Ince, of the Trolley Party, dropped in on me last week.

Ringling Brothers' Circus will give its regular season's opening at Tattersall's next month. John Ringling is here to make arrangements.

Daniel L. Hart, in advance of Mr. Robson, dropped in on me Saturday in company with James Shesgreen, press agent of the Schiller. The latter tells me that Marie Wainwright comes to the Schiller after Robson with Lancaster and Hartwig's new play, *The Mystery of Agnes Page*, that Manager La Motte is in the East consulting with David Henderson regarding his new extravaganza for the Schiller next Summer, and that Alexander Salvini will appear at the house in April in *Hamlet*, in which he has won great praise.

C. E. Frizelle, the courteous press agent of the Auditorium, is on deck for the grand opera season.

The weather is pleasant and business is on the increase.

## PHILADELPHIA.

The Hinrich Opera Company Stranded--A New Melodrama by Frank Harvey--Notes.

[Special to *The Mirror*.]

PHILADELPHIA, March 23.

The Hinrich Opera company arrived in this city last week after their dismal failure on the road. During their entire tour they did not play to expenses at a single performance, and in Cincinnati took in \$50. There are now some seventy weary and disgraced operatic singers walking our streets with the promise or hope of filling the week of April 6 in Washington. The season of thirteen weeks at the Academy of Music was aided by a guaranteed fund of \$10,000, of which \$15,000 was paid, and the entire loss amounted to \$22,000. So there is still a deficit of claims to be made up, in spite of the fact that it was all advertised as a great success. Walter Damrosch is now in the field to secure a list of guarantors for next season, and is in correspondence with a committee of musical citizens to give twenty performances of French, German and Italian operas.

John Hare, the English comedian, at the Broad Street Theatre, last week, played a good engagement, business improving nightly. The Notorious Mrs. Ebbsmith attracting crowded houses at advanced prices. The Bostonians opened to-night for a two weeks' stay, presenting Robin Hood, with its usual fine cast and bright chorus of fresh young voices. The Mask and Wig Club of the University of Pennsylvania play their annual engagement April 6 in *No Gentleman of France*. This will be the week for the usual dress display of the local 400.

Frank Daniels, with the Wizard of the Nile, at the Chestnut Theatre, is meeting with a grand reception and the hearty welcome assures a prosperous two weeks' engagement. The magnificent settings, good cast and pretty faces all combine to make the Wizard a success. Too Much Johnson follows April 6, two weeks; Little Christopher, 20, for run.

La Loie Fuller, with her unique and picturesque dances, appears at the Academy of Music one night only, March 24, supported by a good company, names not announced.

Tyler and Askin's new operatic season opens at the Park Theatre on April 20 with the spectacular burlesque, *Miss Philadelphia*, *Her Diary*, *Jennie Goldthwaite*, *John Henshaw*, and *Charles Bigelow* are in the cast.

Paying to capacity of the house is the record of *The Sporting Duchess* at the Walnut Street Theatre, fully equaling the famous *Trilby* engagement in attracting attention. E. M. and Joseph Holland in *A Social Highwayman* follow April 6.

The Fatal Card is the attraction at the Chestnut Street Opera House for this and next week. Daly's company headed by Ada Rehan follows April 6, *Henry Irving* 13.

Frank Howe, Jr., manager of the Walnut Street Theatre, with his affidavit of defense in the Julia Marlowe-Taber suit has been sustained by the court, and will now take the usual course by a trial by jury.

J. Fred Zimmerman, after being confined to his home for two weeks, is about, attending to business, carrying his arm in a sling, and is busy arranging for the annual Shakespearean birthday at the Forrest Home, afternoon of April 23, which is always a grand treat for stars and professionals lucky enough to play in this city during the week.

At the French Ball, an operatic comedy with a clever company and Fanny Rice as the star, holds the week at the Park Theatre. Beckie Hought and Ralph Bucknell and the entire company work hard for success. The opening is large, being the benefit of Treasurer Minchen, a popular young man. Alabama comes 30, followed by The Foundling April 6, *The Fatal Card* 13.

It is rumored that William J. Gilmore has purchased the rights to produce *The Passing Show*.

\$10,000 to \$1,000 that the Sporting Duchess is playing to larger receipts and turning more people away than any place of amusement in this city, is one of the Sporting Duchess' advertisements. Nixon and Zimmerman were offered this play, but had no time; at their three theatres, and advised Charles Frohman to take it to the Walnut Street Theatre where he made good terms, in preference to going on the road.

Creston Clarke at the Grand Opera House has now established himself as a permanent attraction and will remain here for the balance of the season, as the houses are large with every change of bill. *The Fool's Revenge* and *Romeo and Juliet*, three nights each, the repertoire. Week of March 30, *Richard III*, and *Merchant of Venice*; April 6, *David Garrick*; 13, a new drama, *Eric Kavak*.

The Texas Steer was booked at the Park Theatre week of March 30, but the Wagner Brothers, not desiring to break their Western tour, have arranged to put in its place Alabama, and paying any difference that may arise on account of canceling engagement.

The personal estate of the late Bertha Fleishman, widow of Israel Fleishman, has been appraised and will realize \$44,230.17, to be equally divided among her two brothers and sisters.

Kate Claxton and The Two Orphans make a strong card this week at the National Theatre, appealing to the sympathies of large audiences. An elaborate representation is given by an excellent company. William Morris in *Michael Strogoff* follows March 30; *Neil Burgess* County Fair April 6; *A Bowery Girl*, 13; *George W. Monroe* 20.

The electrical drama, *Shaft No. 2*, is at the People's Theatre and deserves the patronage extended. The company is headed by Frank

Losee, Marion Elmore, Lizzie Creese, W. H. Murphy, Carrie Elverts and George W. Robelin. *The Reckoning*, originally booked for March 30 (Holy Week), has been canceled, and the theatre will be closed next week. Donnelly and Girard in *The Rainmakers* come April 6; *McCarthy's Mishaps* 13.

Manager Holland's success at the Girard Avenue Theatre is due to constant change of programme. This week *Three of a Kind* is billed, with Harry Davenport, Edwin Middleton, and John McArdle as the jolly trio, and Mamie Gilroy as Dolly. *Dreams*, or, *Fun in a Photograph Gallery*, March 30, week.

Brother for Brother. Frank Harvey's latest melodrama, received its first American production at Forenaugh's Theatre to-day, at the matinee. It is full of interesting and exciting situations, with realistic scenery. The fire scene in the foundry is sensational and, judging from its reception, should prove a success.

*Woman Against Woman* March 30, week.

The ever popular Florence Bindley is this week making her farewell appearance at the Standard Theatre, opening in *The Captain's Mate* for three nights, changing to *The Pay Train* for balance of week, with prospects of big engagement. Walter Kennedy in *Samson* follows March 30; Fred Warren with *10,000 Miles Away* April 6, week.

At the Eleventh Street Opera House, the burlesques, *War in Cuba* and *The X Rays*, drew medium houses to Dumont's Minstrels.

An illustrated lecture by Lieutenant R. E. Peary on "Northernmost Greenland" at the Academy of Music on March 26.

Boston Symphony Orchestra at the Academy of Music to night and farewell matinee March 28.

Princeton Banjo and Mandolin Club will give their annual concert evening of March 28.

Theodore Thomas' Chicago Orchestra at their two performances last week were poorly received.

Sousa's Band, with three concerts following Theodore Thomas, were handsomely patronized.

Monsieur Algier and Signor Jules Cogney and Alonzo Rosa, the standard artists of the Hinrich Opera company, contemplate giving a concert here assisted by competent talent.

A memorial service in honor of the late Arthur Firmin Jack, son of John Jack, will be held Sunday afternoon, March 29, at the Walnut Street Theatre.

Flynn and Sheridan's Big Sensation is at the Auditorium with a good show, and will be followed March 29 by the New City Sports with Josephine Sabel.

The Stars of America combination is booked at the Kensington Theatre week of March 30.

In *THE MIRROR* of Feb. 15, from Philadelphia is the assertion that George C. Tyler and Harry Akin had secured the Park Theatre from April 20, with an option on the lease for the unexpired term. William J. Gilmore went to much trouble to deny this in a column article. In spite of all, there exists a document calling for an option on the lease, available on or before July 25 by Tyler, Akin and Ed Henkel.

S. FERNBERGER.

## BOSTON.

Benton's Budget of Fresh News About Plays and Players in the Hub.

[Special to *The Mirror*.]

BOSTON, March 23.

Boston society men have turned down their trousers, packed away their monocles and brushed up their scanty supply of French exclamation. And why? Because the pretty girls of *An Artist's Model* and *His Excellency* have fled themselves away from the Hub, and in their place Sarah Bernhardt reigns supreme.

At the Tremont Bernhardt made her first appearance here after an absence of four years. Bostonians may be proud of the fact that Bernhardt receives greater appreciation here than has been accorded to Monet Sully, Coquelin, Hading, Rejane and the other French artists who have been here recently. Prices are advanced, but the theatre was filled, and Izzy was voted a success.

At the Boston to night no performance was given, because Fanny Davenport's long jump from St. Louis would not admit of her getting the elaborate setting for *Gismonda* ready. The engagement opens to-morrow. Next week will see revivals of *La Tosca*, *Fedora* and *Cleopatra*.

At the Hollis Street Theatre a specially large audience was present to night, because the occasion celebrated a complimentary benefit to Charles J. Rich, assistant manager of the theatre. His personal friends are numberless here, and he would have filled Boston Common, had the benefit held there, as completely as he did the handsome Hollis.

Marion Manola Mason appears with her husband, Boston's only Jack, at the Bowdoin Square to night in a revival of Lester Wallack's famous old play, *Rosaleda*.

The Devil's Auction, everything new but the name, as Yale says, was the attraction at the Columbia to night, and opened what promises to be a successful stay.

"When in doubt play *The Chimes of Normandy*" seems to be the motto at the Castle Square Theatre this season, but the revivals are so successful that there is no question of the wisdom in so doing. Mr. Wolff's *Gaspard* is one impersonation that all critics agree in praising. It is a fine bit of acting.

Robert Hilliard at the Park is meeting with good success, and his engagement is for a short longer. It would not surprise me to learn that Hilliard has completed arrangements for a more elaborate starring venture next season, and that he intends to join forces with a prominent comedienne.

A new curtain raiser will probably be added to the entertainment at the Museum on Wednesday. It is entitled *Beware, the Dog*, and in its production Little Tuesday will make her first appearance as an actress.

Nancy McIntosh may not return to England. At any rate, she will renew friendships in New York for a few weeks, and may decide to settle here permanently.

Charles F. Atkinson went on to New York last week, and when he came back he had obtained rights to produce *The City of Pleasure* at the Bowdoin Square, which is fast becoming recognized as the home of melodrama in Boston. He will engage a strong company for it, and Eliza Proctor Ous will be seen in the part she originally created.

I should not be surprised to hear that the Playgoers' Club had trebled its membership, because, as I see by a paragraph in one of the society papers, the organization gets reduced rates whenever it organizes a party for the theatre. I wonder if it is true

Freeman's will be dark until Fall when Menos, Hench and Fennessy take hold.

Yesterday afternoon and evening the Exeter Minstrels appeared at Freeman's in a benefit tendered the employees of the house.

A bicycle will be presented to the most popular patron of the People's next Saturday. He will be selected by ballot, each person attending the theatre being allowed to vote.

Benjamin Howard, now with Stuart Robson, will play with William H. Crane next season.

Stuart Robson, it is announced, will retire from the stage in 1898.

Al L. Dolson is to manage next season the play lately written by Ernest Stout, of this city, and called *Venezuela*. Mrs. Dolson (Adelaide Marten) will be in the cast, and the name of the play will be changed to *The Great Republic*.

WILLIAM SAMSON.

#### WASHINGTON.

Bernhardt's Supers Sue for Their Salary—Primrose and West's New Car.

[Special to *The Mirror*.]

WASHINGTON, March 23.

Too Much Johnson was seen here for the first time to night, and scored an instantaneous hit. Rapley's New National Theatre held a delighted audience. E. H. Sothern follows.

Gentleman Joe had a good send-off at Albaugh's Lafayette Square Opera House. James T. Powers in the stellar part appeared to most excellent advantage. Clara Wieland divides the honors, and an excellent supporting company, headed by talented Flora Irwin, make the most of their opportunities. Ada Rehan in repertoire comes next.

Rice's 1492 has the usual big following at Allen's Grand Opera House. A new company, headed by Mark Smith, Tom Browne, John Kese, Charlotte Seagrave, Flora Finlayson, Carrie Behr, Zelma Rawlston and Marie Hilton give unlimited satisfaction. A Woman of War follows.

Harry Williams' A Bowery Girl opened to a very large audience at Rapley's Academy of Music, meeting with hearty appreciation. The production is handsomely mounted and enlists a thoroughly capable interpreting company. Clara Thropp plays the title role with life and vigor. A. M. Palmer's company in *The Absent* Box comes next.

Flynn and Sheridan's City Sports Big Show began the week at Kerner's to a crowded auditorium. The four Nelson Sisters, female acrobats, and the Wild Moorish Dancers are the main features. Rentz Santley company follows.

Sousa's Concert Band at Albaugh's Lafayette Square Opera House on Sunday night had a very large audience. Myra French, soprano, Carrie Duke, violinist, and Arthur Pryor, trombone, were the soloists.

Frederick Bond left The Great Diamond Robbery cast Thursday to rehearse his new part in A. M. Palmer's production *The Absent Boy*. W. A. Whitehead succeeded him as the detective. Dick Brummage, giving a capital performance. Mr. Whit-car's former part, Frank Kenneth, was effectively played by Frederick Webber.

When Sarah Bernhardt was here last week sixteen supernumeraries who had been engaged to go on were discharged because students from Columbian College offered their services free. The supers entered suit before a justice of the peace against the management for wages alleged to be due them and were awarded judgment. Manager John B. Schoeffel immediately appealed and filed a suit for injunction against the justice who tried the cases, claiming that the justice was without jurisdiction in the premises and that he should be restrained from proceeding under the judgments to attach the property of Abbey, Schoeffel and Grau. Temporary injunction was issued, and when the case came up before the Equity Court Friday for final adjustment, the suit was dismissed and the Judge ordered the payment of the claims.

Louis Casavant, of Frank Daniels' Wizard of the Nile Opera Company, was married Thursday to Greta Beery.

A special Pullman car to be used by Primrose and West for their California tour reached Washington last Thursday and was taken in charge by Business Manager Joseph Garland, who rode to Richmond, Va., as the sole passenger.

Lois Fuller will give two performances at Metzger's Music Hall next Saturday afternoon and night. Julius Magnus, who is here in advance, has the event thoroughly heralded.

Robert Downing will, during his engagement at Allen's Grand Opera House in April, celebrate the twentieth year of his stage career. A movement is on foot among his Washington friends and admirers to make the occasion a memorable one.

Manager W. H. Rapley of the New National was confined to his home last week with a slight attack of grippe.

Tuesday night Metzger's Music Hall will be crowded to the doors when the fifth and last concert this season of the Boston Symphony Orchestra takes place.

Henry Watterson lectures on the life, career, character and death of Abraham Lincoln at Albaugh's Lafayette Square next Sunday night, and at the National Theatre Robert G. Ingersoll will speak on "The Liberty of Man, Woman and Child."

JOHN T. WARDE.

#### BALTIMORE.

Bernhardt's Engagement Was a Bitter Frost—Sothern Opens to a Big House.

[Special to *The Mirror*.]

BALTIMORE, March 23.

One of the most welcome visitors to Baltimore is E. H. Sothern, and notwithstanding the Lenten season an overflowing house witnessed his performance in *The Prisoner of Zenda* at Ford's Grand Opera House this evening. The actor thoroughly impressed his auditors with his power and versatility. The supporting company is fully up to the standard of Daniel Frohman. Next week Fanny Rice will appear in *Nancy at the French Ball*.

The Leslie Opera company, which was announced to open at Harris Academy of Music to night, is stranded in Washington and the house is closed for the week.

The popular emotional actress, Agnes Wallace Villa, was seen at the Halliard Street Theatre in Frank Harvey's realistic play, *The World Against Her*. The performance gave great satisfaction. Next Rice and Barton's McNaught and Puddle company.

The Boston Howard Atheneum company drew a large house and gave a good show at the Howard Auditorium. Next week comes *Lost Paradise*.

At Kerner's Monumental Theatre the Rentz Santley Company drew their usual enthusiastic following. Next, Irwin Brothers Big Specialty Company.

Abbey, Schoeffel and Grau were not at all satisfied with the Bernhardt engagement at the Academy of Music, which closed last week. They claim to have lost money in every engagement they have played in Baltimore this

season and are determined unless business "picks up" here to let us severely alone for the future.

Tunis F. Dean, of the Academy, has been spending a few days at Old Point Comfort, Va.

Lotte Fuller dances at the Music Hall on Thursday evening next.

Manager Charles E. Ford's burlesque, *Bluff King Hal*, will be produced during Easter week at Ford's Grand Opera House.

Sousa and his famous band crowded the Music Hall to-night, and gave a very enjoyable concert.

Wednesday evening the Boston Symphony Orchestra will give a concert at Music Hall.

Zelma Rawlston, who was with the Thrill company that disbanded here about a week ago, immediately joined E. E. Rice's forces, appearing in 1492 at Ford's Grand Opera House.

HAROLD RUTLEDGE.

#### CLEVELAND.

Good Attractions Open Engagements at the Various Theatres—Notes.

[Special to *The Mirror*.]

CLEVELAND, March 23.

Although last week was a fairly remunerative one for the playhouses, the diversity of attractions this week promises to eclipse it in returns at the box-offices.

A large audience is being well entertained to-night at the Lyceum Theatre by Mr. Henry and his minstrel company, which includes besides many well known burnt cork artists, a troupe of Hindoo Fakirs. Mr. Henry (who makes Cleveland his home) is well and favorably known here, and will undoubtedly draw crowds during his short engagement, which terminates on Wednesday evening. The balance of the week will be filled by Gus Heege, also a Cleveland, who presents for the first time here A Venetian Gentleman.

The Holland Brothers are seen to-night in A Social Highwayman at the Euclid Avenue Opera House, which is well filled. The Hollands remain all week. Henry Irving and Ellen Terry will be the attraction for the first half of next week, presenting on Monday evening a double bill, *Nance Oldfield* and *The Bells*; Tuesday, King Arthur; and concluding with *The Merchant of Venice* at Wednesday matinee.

A Trip to Chinatown, with Laura Biggar as the Widow, Burt Haverly, Welland Strong and a good company, is the attraction which is pleasing a packed house at the Cleveland, where it remains all week and will be followed by Yale's Twelve Temptations.

The Star Theatre was crowded this afternoon and evening on the occasion of the first appearance here of Zoro, which holds the boards for the week. Albin's Meteors follow next week.

Gus Heege and his company are resting here until their opening at the Lyceum next Thursday.

Joseph Haworth, who is visiting his sister in Cleveland, will be seen in repertoire at the Euclid Avenue Opera House before the close of the season.

Manager C. H. Henshaw, of the Lyceum and Cleveland Theatres, paid a visit to Toledo last week.

Henry Watterson delivers his lecture on Lincoln Wednesday night at the Grays' Armory.

Ben Tur will be produced at the Lyceum Theatre next month under the auspices of the Ladies' Society of an Episcopal Church. Several of Cleveland's *400* will take part in the entertainment.

Effie Elsler will be at the Euclid the week of April 6.

WILLIAM CRASKE.

PITTSBURG.

John Hare, Trilby, Neil Burgess and Other Attractions in the Smoky City.

[Special to *The Mirror*.]

PITTSBURG, March 23.

Pre-eminently the leading event in this week's line of attractions is the appearance at the Duquesne Theatre to-night of John Hare, supported by Julia Neilson, Fred Terry and the Garrick Theatre company. The house was well filled. The bill was *A Pair of Spectacles*, preceded by W. S. Gilbert's drama, *Comedy and Tragedy*. During the engagement Sydney Grundy's adaptation of *Les Surprises du Divorce*, entitled *Mamma*, will be given for the first time in America. Mr. Hare and his well selected company received a cordial welcome, and the advance sale shows a good week. For Fair Virginia follows.

At the Alvin A. M. Palmer's company presented Trilby with a strong cast to a large audience. James T. Powers follows in Gentleman Joe.

A crowded house greeted Neil Burgess at the Bijou in The County Fair. Next week Eugene Tompkins Black Crook.

The Strange Adventures of Miss Brown was seen here for the first time at the new Grand Opera House to-night and drew a very large house. Prodigal Father follows.

The Twentieth Century Girl comes to the Bijou shortly.

Henry C. Jarrett is here in the interests of A. M. Palmer.

Active preparations are being made at the Alvin for the appearance of Henry Irving April 6.

Manager H. C. Shwab and E. J. McCullough, of the New Grand Opera House, will be given a benefit April 13. Nearly all companies in the city at that date will participate.

The Sages, hypnotists, remain at the East End Theatre another week.

E. J. DONNELLY.

CONGRATULATIONS FOR WOHERSPOON.

George Wotherspoon stood on the corner of Thirtieth Street and Broadway yesterday surrounded by a crowd of theatrical friends. Every two people out of three who passed by him over and said, "Is it true, George?" quite true responded Mr. Wotherspoon, his face beaming complacently. "Well, good luck, George," was the reply, accompanied by a tight hand shake. All the morning Mr. Wotherspoon stood on the corner receiving congratulations and hand shakes. Nearly every man, woman and child connected with the theatrical profession in New York came over to him and paid him their respects. Although Mr. Wotherspoon has been married for nearly a month, the secret did not leak out till yesterday, when it spread like wildfire. Mr. Wotherspoon is one of the most popular men in the business and Manager A. M. Palmer prizes his services highly. Mrs. George Wotherspoon was formerly known as Florence Luskwood Archer; she is a daughter of the late James Archer. Mr. and Mrs. Wotherspoon are living at 50 Mason Street, Brooklyn.

DEATH OF MRS. JENNIE KIMBALL.

World was received in this city late last night of the death at Minneapolis of Mrs. Jennie Kimball, whose illness was chronicled last week by Tim Mason, and who was a day or two ago thought to be recovering.

#### THE CUMMINGS BILL.

The Strongly Favorable Report of the House Committee on Patents.

The report of the Committee on Patents of the House of Representatives on the Cummings bill, to prevent play piracy—known as House Bill 1878—was submitted by its chairman, General Draper, on March 12.

The complete text of the report is interesting. It briefly but succinctly describes the present precarious status of dramatic property in America, and unhesitatingly recommends the enactment of the Cummings bill. Following is the report in full:

The Committee on Patents, to whom was referred the bill (H. R. 1878) entitled "A bill to amend title 19, chapter 3, of the Revised Statutes, relating to copyrights," having considered the same, report as follows:

"Your committee recommends the amendment of the bill by substituting the word "musical" for the word "operative" in lines 7, 9 and 29, in order to make it conform to the language of section 992 of the Revised Statutes, which mentions "musical" instead of "operative" compositions as the subject of copyright.

"This amendment in no way affects the purpose of the proposed measure, which is twofold. First, to secure to musical compositions the same measure of protection under the copyright law as is now afforded to productions of a strictly dramatic character. There can be no reason why the same protection should not be extended to one species of literary property of this general character as to the other, and the omission to include protective provisions for musical compositions in the law sought to be amended was doubtless the result of oversight. The committee is of the opinion that the existing law should be so amended as to provide adequate protection to this species of literary production.

The bill provides, secondly, for added means for the protection of authors of dramatic and operatic works.

In recent years the business of producing and staging plays and operas by American authors has largely increased, and in many instances has met with the very highest measure of success. Many of the best stage productions of modern times have been the work of American authors.

These productions in many instances have been carefully and elaborately placed upon the stage at very heavy expense to proprietors and managers, and their representation has given employment in various ways to thousands of people.

The existing law relative to copyrights has been found to be inadequate to properly protect authors and producers of American plays and operas in the enjoyment of their rights of property in these duly copyrighted productions.

Persons in various sections of the country have, without the shadow of right or authority, pirated these works and, continuing their operations chiefly to the smaller and more remote towns, have often represented them as their own productions, for their own individual profit, and without making any compensation whatever to authors or owners. Under existing conditions no adequate remedy exists for this unlawful usurpation of property rights.

The offenders are almost uniformly men without attachable means, and delinquent all the ordinary processes by which they might be made liable in damages. The representation of these pirated productions is generally given for a night or two only at a given place, and the offenders fit from section to section and from State to State, and bid defiance to the processes of the courts seeking to restrain their unlawful acts.

Serious embarrassments have arisen in the efforts to enforce these judicial orders and to punish offenders for disobedience of them.

While it is true that an injunction order issued by a court of competent jurisdiction is operative upon the conscience of the party restrained everywhere in the United States, it appears that an attachment for contempt of such order cannot be executed except in the circuit of the court which issued the original order, and this bill seeks to overcome this difficulty.

The bill further provides that the piracy, i. e., the unlawful production of any duly copyrighted play or opera, if it be determined that such unlawful representation was willful and for profit, shall be a misdemeanor, and shall subject the offender, upon conviction, to the liability of imprisonment for a period not exceeding one year.

The reason for the enactment of this provision has already been outlined.

The unauthorized publication of a copyrighted book may ordinarily be adequately punished through civil proceedings and under the provisions of existing law. The offender in such case is a person of fact, domineering, and has a press and the implements of his business, so that the ordinary processes of the court may be readily served upon him, and he may be compelled to respond in damages in the case of professional play pirates.

It is difficult to have him with it in court and order him to pay damages, and as he is frequently without attachable means, it is impossible to satisfy a money judgment against him.

Testimony has been adduced before the committee showing that the losses accruing to authors and owners of copyrighted productions by these piracies amount to large sums each year. So little protection is in fact afforded under existing conditions that many prominent American dramatic authors no longer go to the trouble and expense of taking out copyrights for their works.

Conceding that for light causes nothing should be added to the jurisdiction or powers of the Federal courts, it would seem that the circumstances in connection with the wholesale piracy of these productions of native authors demand that something more nearly akin to drastic measures should be invoked to remedy the evil.

Believing that productions of the character of these may constitute property in the fullest and best sense of the term, your committee sees no good reason why this species of literary production should not be surrounded by the same measure of protection as is accorded to other classes of property.

Your committee therefore recommend that the bill do pass with the amendment suggested.

The foregoing report contains the fairest and the most emphatic recognition of the nature of dramatic property ever officially given. The document gives the gist of the whole subject in a nutshell.

THE MIRROR told recently how Bronson Howard had purchased from the Penn Publishing Company of Philadelphia a pirated copy of his play *The Henrietta*, and how he had sent the copy in question to the chairman of the Committee on Patents in order that the latter might have tangible evidence of the traffic in stolen plays.

Mr. Howard has received the following acknowledgment from General Draper.

WASHINGTON, March 19, 1896.

Dear Sir—I have yours of the 18th in regard to the pirating of *The Henrietta*. As you know, I am in full sympathy with you. The Committee have reported the bill and it is now on the calendar. I think all that is needed to make it pass the House is to get opportunity for consideration.

Yours truly,

# THE NEW YORK DRAMATIC MIRROR

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The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

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## CURRENT AMUSEMENTS.

AMERICAN.—The SHAUGHRAUN, 8 P.M.  
BROADWAY.—R.R. ROY, \$15 P.M.  
BIJOU.—The WIDOW JONES.  
EMPIRE.—BOHEMIA, \$15 P.M.  
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GARRICK.—THE SQUIRE OF DAINES, \$15 P.M.  
GRAND.—A RUN ON THE BANK, 8 P.M.  
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STANDARD.—CHARLES FADDEN.  
TONY PASTOR'S.—VAUDVILLE.  
BROOKLYN.  
AMPHION.—A TRIP TO CHINATOWN.  
COLUMBIA.—Dr WOLF HOPPER.  
MONTAUK.—WILLIAM H. CRANE.  
PARK.—THE TWO ESCUTCHEONS.  
HOBOKEN.  
LYRIC THEATRE.—THE WHITE SLAVE.

## TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

## TOO PESSIMISTIC.

In an article recently published in a church paper a clergyman wrote—as many clergymen speak—of the decadence of the theatre. This particular clergyman was not essentially prejudiced against the stage, but he wished for its reformation and argued that the church and the better element of non-churchgoers should combine to encourage the best plays and condemn all in the theatre that is reprehensible. He commended by name and title many actors and dramas as of good influence on the theory that people frequent the theatre "for three special reasons—amusement, entertainment and instruction." But he deplored the inanities and vulgarities of certain pieces supposed to be popular and urged that the better part of the public should withdraw its patronage from such pieces. The better part of the public does not patronize them.

One fact as to the theatre seems to be lost to the view of many persons who write about the institution. This clergyman, for instance, cites what he assumes to call authorities to show that a fondness for the salacious in plays has steadily grown for generations with a corresponding loss of public love for the dignified and nobly suggestive in the drama. The one great fact lost sight of by this essayist—and it is also ignored by others who write in the same strain—is that the theatre within a few years has grown and developed beyond the comprehension even of many who study its past and present with partial eyes.

Theatres have increased by thousands. Their number has probably grown out of all proportion to the growth of other institutions of civilization. Amusement, formerly discouraged, or ill supported, has become one of the necessary features of everyday life. To supply it every device of ingenuity is being invoked and tested. But out of the mass of entertainment offered one can pick more dignified and admirable plays

than were ever presented before. One can find still on the boards here and there all of the more worthy of the classics. One can discover less to offend in the better plays of to-day than was made public in the better plays of the olden time that essayists refer to with admiration while they regret the alleged decadence of the theatre.

There are, of course, many forms of entertainment now put forward that in a measure discredit the theatre with a large number of persons of good taste and intelligence. But there never has been a time when the theatre offered more to be commended than it now affords.

## A STRONG ENDORSEMENT.

The report to the House of Representatives of its Committee on Patents on the CUMMINGS bill to prevent play piracy is as strong an endorsement of the measure as its most earnest friends could have reasonably expected.

The only amendment recommended by the Committee is one that is calculated to broaden the scope of the bill. Instead of limiting protection to "operatic" compositions, the Committee asks that "musical" compositions shall be admitted to the same safeguards that are asked for dramatic works. This is a distinct gain for the interests concerned in the war against piracy.

The Committee's report, the full text of which is given in another column, covers the whole subject at issue and indicates the realization by its members of the necessity for such a remedy as the CUMMINGS bill is designed to afford. It briefly but clearly describes the lamentable condition of affairs now existing.

If the House of Representatives can be made to see the matter in the same light as its Committee there is not a particle of doubt that the bill will become a law.

## THE HAT CRUSADE.

The war against the wearing of big hats in the theatre is waging here and there with general results that promise ultimate victory for the movement. In New York, as has been noted, well-bred women now seldom offend in this respect. The number of the gentler sex who remove their head covering upon gaining their seats, or who wear unobtrusive gear, is steadily and happily increasing.

It will be remembered that a year ago a bill was introduced in the Legislature of this State to regulate the matter of hat wearing in theatres, but it did not pass. A bill to the same effect is pending in the Ohio Legislature, and law-makers in other States have threatened legislation on the subject, but the reform is not to be enforced by this means, for such laws, if enacted, would probably be declared unconstitutional.

Man individually must act and theatre managers must by courteous and suggestive means correct the evil. The male theatre-goer should by flattery, cajolery or gentle ridicule influence those of the other sex with whom he comes in contact, and the manager, by tactfully-worded notes on his programme, should show those of his women patrons who offend the opportunities for masculine regard they miss by obstructing the theatrical view.

This subject was some time ago prominent in Paris, where women had not been admitted to the orchestra chairs. In the boxes they could wear what they willed; and in the galleries the sharp slope of the tiers left hats ineffectual to obscure the vision. But as soon as women began to frequent the orchestra the men began to resent their hats. The management of the Théâtre Francaise, wise in its own power, at once interdicted head covering. Managers of other Paris theatres, however, less independent, were forced to employ other means against the pride of woman. One device, said to have been adopted by the Théâtre de la République, is thus amusingly described:

Just before the time for raising the curtain one of the actresses of the company, elaborately dressed, with an immense picture hat and sleeves excessively "bouffantes," sailed down the aisle and seated herself, taking care to attract as much attention as possible in a conspicuous place in the orchestra. Immediately behind her was seated one of the actors. He showed great annoyance, and finally courteously requested the actress to remove her hat. She treated his request with manifest contempt. He persisted. She replied with an impertinence. Their voices, as the colloquy proceeded, were "unconsciously" raised. Their words became audible all over the house. The public grew deeply interested. The actor, though insistent, was reasonable and carefully courteous. The actress played the part of the angry vulgar and unreasonable woman to perfection. The audience sympathized with the courteous gentleman, ill used and insulted by the brazen creature. Cries of "Oitez votre chapeau!" resounded from every part of the house. The manager appealed upon the scene. He requested the actress to remove her hat. She refused. He offered her the money she had paid and requested her to leave the house. She refused vociferously, and was finally forcibly removed in the most ignominious manner.

It is added that this object lesson was always effective, and that before the climax of the scene every woman in the orchestra would have her hat in her lap. The comedy was repeated whenever necessary, and soon in that house the hat habit was abolished. The same device would probably have a like effect in theatres in

this country, where women offend against right and good taste, but there are few managers here who would care to adopt it.

## PERSONALS.



CAMPBELL.—Catherine Campbell, a good picture of whom appears above, has been specially engaged to originate the leading part of *Donna Agramonte in Cuba Free*, a patriotic play dealing with the present Cuban imbroglio. The play, which will have its initial production at the Academy of Music on Thursday next, is in four acts, is from the pen of James Arthur McKnight and is to be given for the benefit of St. Luke's Hospital. Miss Campbell is a handsome blonde of engaging manner and a talented actress. Her work in this new part will be studied with interest.

CAINE.—Georgie Caine, who is playing Mataya in *Wang* this season, is ill in Memphis and will not appear with the company until April 5 in New Orleans.

MARTINOT.—Sadie Martinot expects to go to London at the close of her present engagement with the Martinot-Boucicault company. She has long been anxious to play in London again and a London manager, who is now preparing a production, expects to close with her for a part in it. Next season she will return here and be featured in a play now being written by a well-known farce writer for a well-known firm of managers. The season afterwards she will star again.

IRVING.—Sir Henry Irving lectured last week to the students of the Chicago University on "Macbeth."

CAINE.—Lily Hall Caine, daughter of the celebrated novelist, was married in London recently to George David Say, the representative of Henry Arthur Jones.

VEZIN.—The benefit given to Herman Vezin at the London Haymarket Theatre, recently, netted \$1,500.

GRATTAN.—It is said that Stephen Grattan intends to star next season. He is endeavoring to secure a romantic Irish drama.

HENLEY.—During his enforced vacation from theatrical labor, E. J. Henley has been hard at work on an adaptation of Charles Dickens' "Tale of Two Cities." As soon as he recovers his voice he hopes to come before the public again in the role of Sidney Carton.

STONE.—THE MIRROR last week chronicled the illness at Butte, Mont., of Mrs. Jennie Kimball, and the consequent cancellation of a week's dates by the Kimball company. Through the kindness of C. E. Stone, the Passenger and Ticket Agent of the Northern Pacific Railroad, the private car of the President of that corporation was sent to Butte and placed at the disposal of Mrs. Kimball and Corinne, for the journey from Butte to St. Paul, where the company reopened on March 22. Mrs. Kimball is said to be slowly recovering.

SMITH.—F. Hopkinson Smith's story, "Tom Googan," now running in *The Century*, is to be dramatized by Augustus Thomas. It is probable that Charles Frohman will produce it.

GOODWIN.—Nat C. Goodwin will play a London engagement this Summer at the Criterion theatre immediately after his Australian tour. George Musgrave will direct his affairs.

RUSSELL.—Lillian Russell will appear next season under the management of Canary and Lederer. Her tour will open about Sept. 15 in a new opera adapted from the French by C. M. S. McLellan, with music by Gustave Kerker.

THOMPSON.—W. H. Thompson will be seen in the big revival of *Humanity* at the Academy of Music next month. The play will be produced with a cast of favorites.

HEMPSTEAD.—E. A. Hempstead, proprietor and manager of the Meadville, Pa., Academy of Music, is spending several months in Washington. He holds an appointment as one of the clerks of the House of Representatives.

WEIS.—Albert Weis, general manager of the Greenwall Theatrical Circuit Company, is in the city looking after the interests of the Southern Circuit. He is now booking a number of attractions for next season as well as for the rest of this season, and he says that business has been exceptionally large for the better class of attractions playing their chain of theatres.

LISLE.—I. C. George asks THE MIRROR to inquire for the whereabouts of his mother, formerly known in the profession as Rose Lisle. Mr. George has not heard from her in a number of years and he would be grateful for information. His address is 35 Wyndham Street, Marylebone Road, London, England.

HALE.—Walter S. Hale has been re-engaged for next season by Daniel Frohman. Mr. Hale

will go with Mr. Frohman's *Prisoner of Zenda* company to the Pacific Coast.

ROBSON.—May Robson has signed a contract to remain in Charles Frohman's company next season.

PALMER.—Mr. and Mrs. A. M. Palmer gave a dinner at their residence, Madison Avenue and Sixty-fifth Street, on Sunday evening to Mrs. Pearson, General James, president of the Lincoln Bank; Dr. and Mrs. Fuller, and Mr. and Mrs. Harrison Grey Fiske.

ALLEN.—William Wallace Allen, of Joseph Jefferson's company, has just purchased a fruit farm near Sacramento, Cal., where he looks forward to spending the Summer. Mr. Allen will play Tackleton in Jefferson's Spring revival of *The Cricket on the Hearth*.

JEWETT.—Henry Jewett is organizing a very strong company to play a legitimate repertoire through the Northwest. Mr. Jewett's performance of *Othello* at the Broadway last week was a very fine one.

LINTHICUM.—To be a leading woman in a stock company where every week a different play is given is no small responsibility. Lotta Linticum was engaged by Manager George Holland, of the Girard Avenue Theatre, Philadelphia, for leading parts this season. She has played not less than nineteen roles, making in each and every one a distinct hit. Mr. Holland cast her for the part originated by Clara Morris in *The Geneva Cross*, and Miss Linticum was recognized to be not only a dainty and brilliant comedienne but an emotional actress of great promise. By the Philadelphia critics she was pronounced to be a buoyant and most fascinating Lady Nod in *The Amazons*. Miss Linticum is young—she is barely twenty. Her education was acquired in Paris and she studied for the stage under the able direction of Mack, the manager of the Odson. She has a bright future.

## AMERICAN DRAMATISTS IN CUBA.

A few weeks ago Manager William A. Brady commissioned James W. Harkins, Jr., and Edwin Barbour to go to Havana, and from personal observation gather material for a new play to be based upon the exact condition of affairs existing between the Spanish Government and the Cuban patriots. Messrs. Harkins and Barbour returned last Thursday, after a two weeks' stay in Havana, during which time they collected data of great value to their work. The play is to be called *Cuba*, and is to be written in atmosphere, but romantic in story.

The authors arrived at Havana on the morning following the first voting on the belligerency resolution in the Senate, and found the feeling very bitter in that city against Americans. They had letters of introduction to several of the New York newspaper correspondents in Havana, and to these gentlemen they owe much for information as to the interior of the island, which, otherwise, it would have been impossible to obtain, owing to the refusal of the authorities to allow them to go beyond the Spanish lines.

After being comfortably settled at the Hotel Inglaterra, the rendezvous of the newspaper men, the dramatists took a carriage and paid their respects to Mr. Williams, the American Consul-General, then proceeded for a drive about the city. The streets and sidewalks were filled with soldiers newly arrived from Spain, with war-crazed Spaniards, and quiet, very quiet Cubans. "Havana is a volcano," remarked the correspondent of the *World*, "and you can't tell the moment the eruption will come."

From early morning, when the local Spanish volunteers came forth on guard mount, preceded by their splendid military band, until midnight, the city resounded in warlike turmoil. The incessant parade of the regulars, the braying of hundreds of trumpets, the bursting of rockets in the air, and an occasional low, hoarse growl from the grim Castle Morro, together with the uneasy, excited movements of the people in the streets, made the first impression of Havana one not easily forgotten.

The evening following their arrival (Sunday) the two travelers secured the services of a cab-driver, who boasted that he was the only *cochero* in Havana who spoke English, and started out to visit the Forts Santa Clara and Queen's Battery, the Prado, and the system of parks. As they were re-entering the city from the Western limits, the first demonstration occurred. It was nearing dusk, and the thoroughfare was crowded with people enjoying the cool twilight. Suddenly a faint hissing was heard on the sidewalk, which was repeated, and accentuated from the opposite side. The driver looked around nervously, and urged on his horse. Two men darted into the road and ran after the carriage, hissing as they went. They were joined by others. The crowd commenced to murmur. The men in pursuit cried out "Muerte Americana! Muerte a San!" and called to the driver to stop. Instead, he whipped his horse unmercifully, and turning sharply into a side street, comparatively deserted, succeeded in outrunning the mob, and reached the hotel in safety.

From that time the feeling toward the thirty or forty native Americans in town intensified. It reached a climax on Tuesday evening, when word was quietly passed around warning Americans off the street. A demonstration was to occur which it was feared would result in an attack. The latter event was only to be apprehended should the volunteers turn out under pretense of dispersing the mob. Evidently this was the opinion of Captain General Weyler, who sent word to each volunteer regiment that if they appeared on the streets he would set loose on them his regulars, whom he had retained at the forts, anticipatory of trouble should the House concur with the Senate. Weyler gained the day, or rather the night, for though the plaza in front of the hotel was choked with people until after midnight the volunteers did not appear.

Whatever may have been the past history of Captain-General Weyler, there is one fact that is plain. He is protecting American citizens. He rules with an iron hand, and has Havana by the throat. The volunteers are afraid of him, and it is hardly likely that their bloody record of the ten years' war will be duplicated.

Messrs. Harkins and Barbour's visit to Cuba could not have been made at a more auspicious time, and they have returned with many valuable impressions. They succeeded in collecting a number of rare photographs, besides a variety of relics. Mr. Barbour has in his possession a war-dented machete, while Mr. Harkins brings back a portion of a Cuban saddle, picked up on a battlefield near Matanzas. They are now busily at work on the play and expect to have it ready for production by the last of April.

## THE USHER.



The American Dramatists Club List Number 2 is now in course of preparation. The first edition has proved of great value during the past year in restricting play piracy, as through its medium honest theatre managers throughout the country have been able to protect themselves and playowners from the impositions of companies engaged in illegal representations.

The second annual issue will be even more complete than the first. The list of titles of plays and owners will be considerably larger and several improvements will be introduced. Seven thousand copies will be circulated. Gratuitous copies are to be placed in the hands of every resident and traveling manager in the United States. The List will be published about May 1.

The titles are being compiled by Charles Barnard, who asks me to request authors and managers to send to him immediately at the American Dramatists Club the titles of all plays they own or control. The List will be closed at an early date and every play-owner who wishes to enjoy the benefits conferred by the listing of his property in this work should embrace this opportunity.

The coalition of Richard Mansfield and Daniel Frohman should be a highly profitable and satisfactory arrangement. Mr. Mansfield is to be supreme back of the curtain and Mr. Frohman will have sole charge in front, so there seems to be little reason to believe friction will exist in the new partnership. An actor like Mr. Mansfield cannot properly manage himself, and under the shrewd and diplomatic direction of Mr. Frohman he will unquestionably experience a decided mental rest.

Of course the story that Mr. Mansfield is to be paid personally \$100,000 a season for four years for his services is an amiable fiction. Just divide that sum by thirty weeks, add the expenses for company, productions, etc., and at a glance you will see that no manager—at least, no manager as sane as Mr. Frohman—could for an instant guarantee such remuneration even to a star so successful as Mr. Mansfield.

Mr. Frohman's management of Mr. Sothern is an earnest of what he will do with Mr. Mansfield. One of the best features of their programme is the promise of a number of notable new productions.

What a contrast this engagement of Duse in New York has been compared with the first! I kept some of the criticisms that appeared during her first visit and they make interesting reading at the present time. It took about ten days for the reviewers to get it through their heads that Duse was not a commonplace, ineffective, mediocre actress.

The public seemed to be equally slow then to grasp the quality of her work. Her early performances were not honored by large audiences.

All this is changed now. The Rip Van Winkle critics have awakened to a fitting knowledge of her art and her genius, and very large receipts have been the rule during her stay at the Fifth Avenue.

On Saturday night of next week the Lotos Club will give a dinner to Joseph Jefferson, their distinguished fellow member. It will be the last of the club's big banquets this season, and from the rush of applications for seats that are coming in it bids fair to be the most largely attended.

While the Lotos' theatrical membership has dwindled, quite naturally, since the advent of the Players and the reconstructed Lambs it has nevertheless maintained its affiliations with the stage, and to this day its dinners to famous actors are the most delightful and successful affairs of the kind in the world.

The Jefferson dinner will bring together a notable company and an unrivaled list of speakers.

Mr. Damrosch's season of German opera has been completely successful. It was feared that he would find it difficult to draw the wealthy class of music lovers to the old Academy, whose fashionable glories long since departed. But anxiety on this point proves to have been unnecessary. At every performance the Academy has been crowded by representative operagoers, and the superior acoustic properties of the building were demonstrated forcibly to those accustomed to the Metropolitan.

Mr. Damrosch's experience again demonstrates the fact, which is still unaccountably rejected by many managers, that it is the attraction that draws the public and not the building in which the attraction is presented. The largest business ever done in this country by Henry Irving was in San Francisco, where in two weeks he played, in a barn-like structure that had previously been given over to cheap companies, to \$40,000. Mr. French once put Lillian Russell and Margaret Mather into a cheap price theatre in Pittsburgh, raising the prices of course, with the result that both stars played the biggest engagements they ever enjoyed in that city.

Instances of this kind might be multiplied almost endlessly, and yet there are managers who profess to believe that certain theatres are good and certain others bad for business, no matter what is put into them.

There is about a new association of theatrical interests more important and more far-reaching in certain respects than any that has yet been consummated or even discussed. The details I have heard described, but I have been asked to withhold them from publication for the present.

I am free to say, however, that this new combination will not be a "trust," a pool or a syndicate. It will be, as I have said, a great association of interests, which will considerably alter the aspect of the coming season.

I ventured to predict not long ago that the end is not yet concerning plans to centralize and unify theatrical elements, and the big scheme

to which I now refer is corroboration of that opinion.

There is abundant evidence in fabulous posters and a blizzard of adjectives that the circus is coming to town.

That announcement may bring delight to the minds of a numerous assortment of little folk, but it is not welcomed by theatre managers who are wont to look upon the annual advent of the three-ring show as a plague and a curse.

Lent is not ended before this pest puts in an appearance.

## DANIEL FROHMAN TO MANAGE MANSFIELD.

"Yes," said Daniel Frohman to a MIRROR reporter yesterday, "Richard Mansfield has signed a contract to play under my management for the next four years. The newspaper reports of the matter have been essentially incorrect. One paper, for instance, said that I would guarantee Mr. Mansfield \$100,000 for his services."

"That sum was exaggerated?" asked the reporter.

"Exaggerated! Not at all! I shall pay him even more. When I managed Madame Modjeska some years ago, I paid her \$2,000 a week for a season of thirty-five weeks, or \$70,000 for the season. I will tell you, for a positive fact, that Mr. Mansfield will receive a larger salary than any American actor has ever before been paid."

"Is there, then, a stipulated guarantee?"

"Yes."

"And on what basis was the guarantee made?"

"On the basis of the business done by Mr. Mansfield on the road during the past half dozen years. I have examined his receipts for this season and have been through his books most carefully. As you know, Mr. Mansfield does a very large business on the road. So though the sum I guarantee him for these four years is a hazardously big one, I am confident that it can safely be guaranteed. Mr. Mansfield's next season will open in September, and his next New York appearance will be at his old home, the Garrick."

"And what plays do you contemplate producing?"

"Every year Mr. Mansfield will be seen in an elaborate Shakespearean revival. Next season he will play Shylock in *The Merchant of Venice*. In this role, you know, he was extremely successful two years ago. He is also at work himself on a play called *Cagliostro*. Understand please that Mr. Mansfield comes under my management to relieve himself of the worry and anxiety of the business end of his theatrical productions. I shall have entire control of his affairs and the actor will be left free to devote his whole time to artistic labors. I cannot but believe that the results will be beneficial to dramatic art."

## MR. COURTLIGH IS NO INDIAN.

The Brooklyn *Daily Eagle*, a paper whose dramatic column is usually as accurate as it is brilliant, said in its criticism of *Northern Lights* last Tuesday:

The most notable thing about the performance was the acting of John Swiftwind, the Indian surgeon, by William Courtleigh. Mr. Courtleigh is a full-blooded Indian, who has been graduated from Yale University, and who last summer made his debut as a professional actor in *Othello*. *The Moor of Venice* is a part beyond any beginner, but as a representative of his own race Mr. Courtleigh is admirable.

William Courtleigh is an actor of experience and merit, with talents that have been tried in the crucible of some ten years' stage life. He has had many remarkable successes in parts that tested his calibre more severely than this role of the Indian in *Northern Lights*. Presumably the critic of the *Eagle* was beguiled into his error by the misleading line which appears on the programme thus:

John Swiftwind . . . . William Courtleigh (A full-blooded Sioux Indian, graduate of Yale University.)

## CONCERNING MY NEW YORK.

"There have been many rumors current concerning the engagement of W. H. Thompson for the play of *My New York*," said Max Bleiman to a MIRROR reporter last week. "Mr. Thompson went with me to see the play done in Germania on the last night of its run at the Germania Theatre. He was very much fascinated with the old man's part, and told me he would like to play it, whereupon we pledged ourselves in a verbal contract. When I produce the play here in the Fall at the Herald Square Mr. Thompson will be in the cast. As to the rumor that *My New York* was plagiarized from *The Old Home*, why, you know yourself that every successful play is promptly traced to some earlier success. I intend to give a special matinee of *My New York* to the press on April 6. The performance will be identically the same as that given at the Germania Theatre, and I hope that the press will tell me frankly their opinion of the play."

## CHINESE MANAGER CONVICTED.

Chu Fong, manager of the Chinese theatre in Dover's Street, this city, has been convicted by Judge Fitzgerald for violating the Sunday law, he having presented a drama, with costumed actors, on July 14. His conviction will forfeit his theatre license, and Chu has, therefore, appealed to the Mayor for a new license. The theatre remains open until final judgment in the matter. Chu says he will appeal the case, claiming that his actors were performing a sacred play on the occasion in point.

## THE AMERICAN'S NEXT PRODUCTION.

On Easter Monday a new melodrama, *The Law of the Land*, will be produced at the American Theatre. It treats of life in the South in the troublous times before the war. In general plot it is said to resemble *The Octoroon* and *The White Slave*, and one of its most stirring episodes is a new treatment of the theme suggested in *Pudd'nhead Wilson*. For the principal role of an old Southerner Manager Sanford, who has the production in hand, is trying to secure the services of W. J. Lemon.

## IVAN PERONET IS SAFE AND SOUND.

Ivan Peronet, the well-known stage manager, son of the late Captain Alfred Thompson, has been missing three weeks from Schiller's Hotel, Eighth Avenue and 11th Street, where he had lived with his brother, Ernest Tasleton, of the Lyceum stock company. The latter, becoming anxious, put detectives on the case. On Saturday they sent him word that Peronet had been located and that he was safe and sound.

## CHANGE OF PLANS AT DALY'S.

There has been another change of plans at Daly's Theatre, and the anticipated revival of *She Stoops to Conquer* has, for the present, been abandoned. Last night *The Queen's Necklace* was revived, and next week Mr. Bellew and Mrs. Potter will appear again in *Charlotte Corday*.

## SAID TO THE MIRROR.

FRANK PERLEY.—The Bostonian's did not produce their new opera, *The War Time Wedding*, during their engagement at the Broadway, simply and solely because of Robin Hood's great success. The house was crowded at every performance, and Mr. French wished us to extend our engagement. The opera will probably be seen in New York next year.

CHARLES ROSS.—"Yes, the report that Ross and Fenton are to do a travesty of *The Heart of Maryland* is quite correct. Mr. Belasco and Max Bleiman have been most kind in giving their consent and co-operation. We will travesty the great scene between Mr. Keller and Mrs. Carter and introduce a burlesque bell effect."

WALTER JONES.—"I closed with *Excelsior*, Jr., on March 14. My voice has been troubling me for some time but it is getting all right again. No, I have no intention of abandoning the burlesque field for the vaudevilles. That is a malicious lie that I wish you would deny."

MARIE ERE.—"Will you kindly deny the report that the Opera House, Appleton, Wis., has been closed? We have not been playing many attractions lately, as this is a slack time of year with us, but our business at present is very good."

MAURICE DREW.—"In a recent MIRROR appeared an item to the effect that a comedy will be seen next season called *Mulberry Bend*. A play by that name has already been successfully produced. The American Dramatists Club List gives the names of Maurice Drew and Lizzie May Ulmer as authors and proprietors. They have not disposed of it, and will protect it to the full extent of the law."

O. H. GOLDSMITH.—"I consider THE MIRROR the paper for the house manager, as you have the best list of correspondents, and they not only date attractions but criticize them, and this is the important part of it."

WILLIAM B. SEESKIND.—"The long distance telephone is certainly a wonderful institution. While filling several weeks in Baltimore and Washington last week, I was surprised at the distinctness with which every word could be heard. The telephone was in the box office and during the wait for the manager I heard the following: 'Can I have two seats for to-night?' 'Certainly. What price?' 'I want a pass for two. Here's my card.' You will have to see the manager. 'Where can I find him?' 'He is in New York at present.' 'Pshaw! I'll buy two seats.' 'What price?' 'The best you've got—for twenty-five cents.'

SAMUEL FRIEDMAN.—"I have returned to New York to give immediate attention to a Spring and Summer enterprise with which I shall in all probability be connected. I am still interested in The Fencing Master Opera company and am busy extending the tour until the latter part of May possibly on guarantees. It was originally intended to make the tour last only till April but both the opera and Miss Germaine have proved such successes that they could stay out all Summer. Next year The Fencing Master company will make a Southern and Western tour, the former probably embracing Mexico."

MAURICE FREEMAN.—"We are doing an excellent business in *Hands Across the Sea*, and are booked solid up to June 1. Eileen Mortimer joins me in Toronto, replacing C. Black Rice in the part of Lucy Nettlefoot."

JOHN J. McNALLY.—"There is no truth in the report that I am writing a farce-comedy for the Russell Brothers. I do not personally know the gentlemen mentioned, and have not even been approached by letter on the matter. A musical comedy which Rich and Harris will produce in September at the Bijou, a new piece for May Irwin to succeed *The Widow Jones*, and a new farce-comedy for Peter F. Dailey, who will be under the management of Ed Rosenbaum next season, are the only pieces I have in hand."

HERBERT J. MAYER.—"The statement of your Richmond, Va., correspondent regarding an alleged disturbance among the members of the Paradise Alley company has not the slightest foundation of fact. The relations between Barney Fagan and the rest of the company are and always have been of the most pleasant nature and nothing occurred while we were in Richmond to create an opposite impression."

GOLDMARK AND CONRAD.—"Through information given in THE MIRROR's *Under the Black Flag* column, we have stopped piracies of several plays for which we are the agents. We again express our determination to hunt down all pirates, regardless of expense. We cannot sufficiently thank THE MIRROR for its efficacious success at all times."

LILLIAN STILLMAN.—"My little 'at liberty' card in your most valuable paper has brought me several good offers for the rest of the season. I have not yet decided which I shall accept."

TONY SULLIVAN.—"I have been in London since September working three halls a night. That keeps me busy, but I always find time on Thursday to drop into Low's Exchange and form one of the group of Yanks you will always find there, each one 'out of sight' behind his MIRROR."

## MR. MILN'S LITTLE SPEECH.

When the curtain fell at the Broadway Theatre last Saturday night there was applause enough to warrant Mr. Miln's making a speech. He showed no eagerness to comply with the demand, but when the cries of 'Speech' speech' grew in number and volume Mr. Miln said:

LADIES AND GENTLEMEN.—I thank you. After four years' apprenticeship as an actor I have come to New York and that this great metropolis has outgrown Shakespeare. When I come here again it shall be on the same lofty height where the critics abide. I have only thanks to express for the kindness of everyone with whom I have come in contact. To my company especially do I feel grateful for the support and encouragement they have given me."

The company, who were clustered in the wings, cheered Mr. Miln heartily as he retired from the audience.

Said an actor in the company to a MIRROR reporter last Saturday:

Much fun has been poked at Mr. Miln's former connection with the Church, and he has been sneeringly alluded to as the ex-clergyman. Let me tell you that no minister of God could carry more of the spirit of charity into his everyday life than does Mr. Miln. One day at rehearsal a young fellow who played a small part staggered to the wings in a faint. Mr. Miln said: 'Gentlemen, we shan't rehearse any more to-day. Then he went to the young fellow, slipped a bill in his hand and sent him home in a cab. It was a small incident, but it won the respect of all who witnessed it."

## THEY PAY ROYALTIES.

Kennedy's Players have been erroneously classed with the piratical companies that use plays without authority. John J. Kennedy assures THE MIRROR that he pays royalties on all the plays in the repertoire of his organization and this being so, it is but just to commend Mr. Kennedy for his enterprise and honesty in these days of frequent piracy.

## PROFESSIONAL DOINGS.



Arthur Hornblow, a portrait of whom appears above, has resigned his position on THE MIRROR staff to accept the post of associate editor of the *Peterson Magazine*. Mr. Hornblow has been connected with THE MIRROR for nearly seven years and is a capable and facile writer on dramatic and literary matters. He is regular contributor to *The Bookman* and other prominent periodicals and he devotes much of his time to playwriting, being a member of the American Dramatists' Club and the author of several pieces that have been successfully produced both in New York and on the road. He is also a clever translator from the French, with which language he is familiar as with his own owing to his long residence in Paris.

Barrie, Canada, has a new place of amusement, the Grand Opera House. It is said to be an exceedingly fine theatre.

The theatre recently destroyed by fire at Livingston, Mont., will not be rebuilt, but a new house is in course of construction. It will cost about \$25,000.

The statement published in THE MIRROR last week that Robert Hilliard disappointed an audience by refusing to appear was incorrect. There was no performance because of the severe sickness of one of the principal members of the company.

Lisie Leigh closed March 21 with Northern Lights, and goes to San Francisco with her aunt, Mrs. Alexander, to play the title-role in Doris at Morosco's Theatre, where she has signed for six months. Miss Leigh leaves here on Tuesday, and opens in Doris on April 6.

Beloit College, of Beloit, Wis., presented Euripide's tragedy of *Electra* on March 14. The play was put on with remarkable fidelity to classic detail, and attracted the attention of all Western scholars and students of Greek literature.

Patience was revived by amateurs at the Metropolitan Opera House last Thursday for the benefit of the Athletic Association of the University of New York. The receipts were nearly \$3,000.

Since the performance of Hamlet at the Wallack benefit, with Joseph Jefferson and W. J. Florence as the gravediggers, these parts have not been so capably played as they were last Thursday night in the Miln production of the tragedy. The veterans, Harry Hawk and Charles E. Fisher, were the gravediggers, and they made their scene conspicuously effective.

A professional matinee of *The Lady Slavey* will be given at the Casino on Thursday.

Edward N. Hoyt is playing Capulet, Father Herman, The Banished Duke, Lampedo, and Deschappelles with Margaret Mather.

THE MIRROR's Milwaukee correspondent stated two weeks ago that M. A. Vack, the business manager of Charley's Aunt, was suddenly called upon to play Charley Wykeham, owing to one of the members of the company missing the train. He did go on, but it was as Brassat, the Butler. Harry Lillard, the stage manager, who usually plays Brassat, assumed the part of Charley Wykeham at a moment's notice.

Richard T. Brown has resigned from M. B. Leavitt's *Spider and the Fly* company.

At the Herald Square Theatre this afternoon a scene-shifting contest will take place on the stage at 2:30 p

## AT THE THEATRES.

## Garden.—A Doll's House.

Play in three acts by Henrik Ibsen. Produced March 10.

Torvald Helmer . . . . .	James Neill
Krogstad . . . . .	Albert Gran
Dr. Rank . . . . .	Frank R. Mills
Porter . . . . .	Henry De Vere
Mrs. Linde . . . . .	Ida W. Terman
Ellen . . . . .	Helen Macbeth
Anna . . . . .	Mary Maderne
Nora . . . . .	Mrs. Fiske

## A Light from St. Agnes.

Tragedy in one act by Minnie Maddern Fiske. Produced March 11.

Michael Kerouac . . . . .	James Neill
Father Bertrand . . . . .	Albert Gran
Toinette . . . . .	Mrs. Fiske

One of the artistic prophecies of an eminence that a single season's work has realized in remarkable measure was made by Minnie Maddern Fiske on an appearance as Nora in Ibsen's *A Doll's House* in this city about two years before her formal return to the stage. Last Thursday night at the Garden Theatre Mrs. Fiske gave a new view of this character, which she has elaborated and refined to a symmetry perhaps never shown by any actress who has played it.

Mrs. Fiske's first personation of the Ibsen heroine was under the usual circumstances of a hastily organized and occasional performance that make success in a difficult role matter for wonder; yet she was then accepted with enthusiasm both by professional and non-professional experts as the most plausible, convincing and likely *Nora* that had been seen here in the part.

The illustration that Mrs. Fiske now gives of this subtle and complex woman is infinitely finer, more consistent in detail and more veritable in its general aspect than her tentative effort. It would be strange if this were not so, for this actress—like the very few actresses whose method has universality of appeal—must from her temperamental impulse still go deeper into analysis of a character the longer she gives it her attention. It is, in fact, a question whether a sensitive genius for delineation can ever exhaust its own possibilities in a complete study of this kind; and it is safe to say that the longer an artist like Mrs. Fiske appears in a character like that of *Nora* the more certain she is—possibly without apparent volition—to describe it in new shades of emotion.

There were many things in Mrs. Fiske's performance last Thursday evening not notable of her first description of the part in this city. As a whole it had a consistent verity and a convincing impulsiveness not before shown. In detail it was in all respects admirable, and it was thoroughly understood and appreciated by the audience. It was a marvelously real and effective characterization, assertive to belief in its simplicities, perfectly human in its quick transitions, and profoundly moving in its stronger emotional phases. And Mrs. Fiske's greater effects were enforced by an art so consummate that the moods that they embodied seemed absolutely spontaneous. It is a marvel what this actress accomplishes without theatrical stress or the preliminary suggestions that typify so much that is called "acting." Her results are as definite—and they are arrived at with a kindred ease—as those of Duse. Yet these women are as different and individual as any two actresses of genius that may be named. In fact, there is this about humanity that is frequently lost to view: It is only the mediocre and the commonplace that are like unto each other. There never yet have been two persons of genius who were in any essential like each other. A perusal of every work of art extant will prove this. As to the theatre, a study of every tradition that relates to the stage—which, unfortunately, has little but tradition to preserve—will show that no two of its greater exemplars have had any vital resemblance. And a study of this American actress in her various characterizations will in each case newly demonstrate her artistic individuality.

Fortunately for those present, Mrs. Fiske last Thursday evening gave an opportunity for observation of her art in two parts widely dissimilar. She produced for the first time in this city a tragic sketch, in one act, from her own pen, entitled *A Light from St. Agnes*. Although this actress had before shown great ability for dramatic authorship, there was nothing in her earlier plays that suggested the power disclosed in this sketch. It is one of the most perfect pieces of dramatic composition within so short a compass ever presented on the stage. It has an atmosphere as pronounced as that of *Cavalleria Rusticana*. Starting naturally from a simple situation, it develops a fascinating interest and marches with constantly increasing force to a climax profoundly tragic yet poetically suggestive.

*A Light from St. Agnes* is a sketch of low life in Louisiana. Its figures are Michael Kerouac, a vicious and ruffianly idler; Toinette, a disgraced young woman, his companion; and a priest.

The couple dwell in a hut at the foot of a hill on which stands a convent church. The scene opens at night. The body of the good angel of the locality who had worked faithfully for the betterment of the unfortunate and the vicious lies in state in the church. She was hated by Kerouac and disliked by Toinette for her moral activities.

To escape a storm the priest enters the hut on his way from the church and finds Toinette alone. She is waiting for Kerouac, who will return drunken, as usual. The priest tells the girl of the good woman, but she scoffs until he discloses a crucifix and informs her that this was left to her by the dead, whose last words were of hope for the girl. This awakens Toinette to concern.

The priest leaves her just as Kerouac, ugly from liquor, appears. During a scene between the couple, Kerouac drinks recklessly. Finally he tells Toinette that he has seen the body of the woman in the church, whose memory he abuses, and that it is decked with a diamond crucifix. As he becomes more inflamed from drink, he declares that he proposes to go to the church, steal the jewels and vent his vicious malice on the body. Toinette, awakened to his reckless mood, tries to dissuade him, but he persists in his purpose.

She suggests that the watching nuns will ring the bell and alarm the neighborhood, and that vengeance will move all against him. Kerouac, still drinking, takes a knife and says he will cut the bell rope, and thus prevent an alarm.

Toinette, seeing that he is determined, seems to agree to fall in with his purpose and asks that she may herself help him by cutting the rope.

She seizes the knife and disappears, with Kerouac following. In a moment the alarm bell is heard. Toinette has sounded it. She excitedly returns with Kerouac's knife in hand, in pursuit. He kills her and disappears, and the curtain descends upon the body of the girl, whose face in death is illuminated by the sunlight reflected from the window of the church.

Mrs. Fiske's personation of the young woman is marvelously true to life. The dulled moral sensibilities of the creature, her debasement from

habit, association and environment, her alert resentment against one who has adorned an estate from which she herself has fallen, followed by the awakening of the latent impulse for good, were pictured with startling fidelity and effect. It is one of the most interesting personations in the repertoire of an actress who since her return to the theatre has touched no play or part to which she has not given an adequate originality or an artistic value not seen in it before.

In *A Doll's House* Mrs. Fiske was well supported by James Neill as Torvald Helmer, Albert Gran as Krogstad and Frank R. Mills as Dr. Rank. Mr. Neill was notably happy in emphasizing the dignified egotism of his role. In *A Light from St. Agnes* this actor finds a part that fits his stage personality almost perfectly.

J. A. W.

## Palmer's.—Madame.

Play in four acts by Charles Coghlan. Produced March 23.

Gerald Hazel . . . . .	Harrington Reynolds
Sir Vincent Bellamy . . . . .	Charles Kent
Hon. Arthur Fitzmorris . . . . .	Arthur Forrest
Mr. Freeman . . . . .	Frederic Robinson
Mr. Owen . . . . .	Harry St. Maur
Captain Jones . . . . .	George Honey
Captain Gist . . . . .	Charles Edwin
Oldacre . . . . .	W. McEwen
Lord William . . . . .	Edgar Norton
Fletcher . . . . .	Harold Vizard
Spencer . . . . .	Franklyn Roberts
James . . . . .	William Clutha
Priscilla Bellamy . . . . .	Amy Bushy
Wilson . . . . .	Margaret Wald
Maid . . . . .	Rose Coghlan

Rose Coghlan produced at Palmer's Theatre last evening a play called *Madame*, which was written for her by Brother Charles.

The role assumed by Miss Coghlan is that of Madame Morensky, who in her girlhood days was in love with an impudent curate, Norman Hazel. Her parents, however, compelled her to marry a wealthy money-lender, who has shut off this mortal coil before the opening act. The curate is also in foreign parts. He has taken himself off to Australia, and is supposed to be either dead or missing.

Now, madame, being what is conventionally described as a "fascinating young widow," fondly turns to thoughts of love, especially to her love affair with Norman Hazel. Accordingly she advertises for him in the Australian papers. Does he come back? No, he is really dead. But he has a brother, Gerald Hazel, just as nice as he had been when still in the flesh. Gerald's curiosity is aroused by the advertisement and he returns to London for further particulars.

Madame falls in love with him at first sight, and determines to get him into society. In the course of the plot, Madame, who carries on the business of money-lending at the old stand, advances a large sum to the Hon. Arthur Fitzmorris on a wonderful diamond necklace. Subsequently Sir Vincent Bellamy requests a loan on a paste duplicate of the said necklace. With woman's proverbial intuition she decides that Fitzmorris has borrowed the genuine necklace from Sir Vincent and has returned its paste counterpart.

This conjecture falls in with her plans. She advances the required money on the spurious jewels. In return for this pecuniary favor Sir Vincent introduces Gerald in his set. Madame supposes the *sine qua non* by which Gerald is enabled to figure as no end of a swell. *Ergo* he wins favor in the eyes of Sir Vincent's daughter, Priscilla.

It is Madame's noble purpose to sacrifice her love for Gerald, as she is only, so to speak, "A Pawnbroker's Widow." She does her best to bring about a matrimonial union between Gerald and Priscilla, but the latter is not as innocent and ingenuous as she might have been. She has carried on a little "intrigue" with the rascally Fitzmorris, and has helped her lover to gain temporary possession of Papa's necklace. Finally Madame hunts Fitzmorris down, and incidentally obtains evidence that Priscilla is by no means a paragon of morality.

Priscilla is so clever, however, that she throws sand in the eyes of Madame, and persuades her that she has been cruelly maligned. Whereupon Madame champions her cause with Gerald more than ever, but Gerald has heard of her relations with Fitzmorris, and cannot be convinced of her innocence. Besides, it begins to dawn on him that he really loves Madame, and is loved by her in return. He might have chosen between the two charmers an act or two earlier, but the play had to last the whole evening. So the playwright put two women in the case instead of one.

The audience that braved the storm last evening, and waited patiently for the denouement in spite of unusually long intervals between the acts, could scarcely have left the theatre under the impression that they had attended the first night of a successful play. The dialogue of Madame is quite bright in spots, but the theatrical conventionality of the plot is so marked that the incidents at times almost seemed as if they were strung together in the spirit of burlesque.

Miss Coghlan did her best to infuse life into her brother's play. Her personation of Madame Morensky was decidedly clever, and went a long way to save the performance from becoming tiresome.

Harrington Reynolds was acceptable as Gerald Hazel. Charles Kent as Sir Vincent Bellamy, and Arthur Forrest as Hon. Arthur Fitzmorris were both cast for suitable roles. Frederic Robinson was also effective in the part of Madame's son.

Amy Busby, as Priscilla Bellamy, looked as pretty as ever, especially in the stunning costume she wore in the second act. She didn't seem quite at home in manipulating her enormous train in this costume, but that's a mere detail. Her acting, barring certain affectations, was quite telling.

The play was produced under the stage management of E. W. Presbrey, and the scenes, painted by Marston, are in keeping with the artistic care bestowed on the entire production.

## Fifth Avenue.—A House of Cards.

Comedy in four acts by Sydney Rosenfeld.

Eleanor Cuthbert . . . . .	Maxine Elliott
Gwynne . . . . .	Henrietta Crossman
Mrs. Lloyd Cuthbert . . . . .	Mrs. Thomas Barry
Mrs. Fitzborg . . . . .	Kate Lester
Caroline . . . . .	Kate Glester
Catherine . . . . .	Maud Monroe
Maid at the Burlaps . . . . .	Isabel Haskins
Ned Garland . . . . .	Frank Worthing
Peter Burlap . . . . .	Frazer Coulter
Dick Miller . . . . .	Edgar L. Davenport
Lord Arthur Cirencester . . . . .	Grant Stewart
Mr. Gerald Pivov . . . . .	Campbell Gollan
Lloyd Cuthbert, Esq. . . . .	F. F. Mackay
Hoffman . . . . .	Charles Craig
Servant at the Burlaps . . . . .	Cecil Magnus
Servant at the Cuthberts . . . . .	J. B. Montagu

*A House of Cards*, Sydney Rosenfeld's new "comedy of to-day," was produced at the Fifth Avenue Theatre last night before a large and friendly audience. It proved to be an interesting little play, fragile and amusing, without any marked merits of plot or character. The applause throughout the evening was hearty

enough to show that the audience found it at least enjoyable.

The theme of the play is old, but it is so brightly treated as to have almost a spice of novelty. There is a diplomatic mother with two marriageable daughters. With the money supplied her by a rich liverman, she contrives to "make a spurge" at Newport. One of her daughters she marries to a wealthy fanatic on the subject of purity in politics. The other, who is sensible as well as beautiful, has the courage of her convictions and picks for herself the man she desires to marry. He is a young politician with more brains than in mey. The mother insists that the daughter shall marry a richer suitor and as the family ruin seems imminent, the daughter at last consents. She discovers, however, that this suitor is carrying on an intrigue with her own sister, who has been sadly neglected by the fanatical champion of "good government." Eventually the wit and courage of the younger daughter win the day; the liverman who has furnished the family with funds proves to be the wealthy uncle of the penniless young politician; and the conventional finish of marital serenity is reached with no very great strain on the spectator's credulity.

In this play, as in nearly all of Mr. Rosenfeld's other work, the best merit is the fluent smartness of its dialogue. The characters talk well, briskly and nervously. Some of their bright sayings seem a bit far-fetched, and there is palpable straining for epigram. Once in a while the epigram is really there.

Of real characterization there is none. The political enthusiast who neglects his pretty wife for reform meetings is the only person in the play who possesses a trait of individuality; and even he is feebly and half-heartedly depicted. Frazer Coulter played the part well, but he did not make it convincing.

There was one capital bit in the play that touched the audience and woke it to applause. This was where the father of the marriageable daughters came upon the scene dizzy with wine and talked about the disgrace of selling a girl to a man she could not love. F. F. Mackay made this bit sincerely and admirably effective.

For the others, Edgar L. Davenport acted in lively fashion a young man who was bent on elopement and did not mind whom he eloped with. Grant Stewart was an English lord with the fatal habit of losing his voice before he had finished a sentence. Charles Craig was the liverman with New England voice and manner. Campbell Gollan was the arch seducer, and a plausible one, too.

As the clear headed daughter who was not to be bought, Maxine Elliott was superb in her usual Junonian way. Miss Elliott is perhaps the most splendid creature on the stage to-day. In placid silence she is stunning; when her eyes flash she is overwhelming.

The entire company was most excellent and the production in every respect praiseworthy.

A House of Cards is not at all a keen or characteristic study of American society, but it skims the surface of the life it purports to depict gaily enough to furnish mild diversion to a not very exacting audience.

## Star.—The Last Stroke.

Melodrama in four acts by I. N. Morris. Produced March 23.

Richard Vance . . . . .	Joseph T. Kilgour
Padre Navarro . . . . .	John T. Sullivan
Dr. Nicholas Blake . . . . .	Samuel Edwards
Don Julio Valdez . . . . .	Frederic de Belleville
Jose Zavala . . . . .	Edgar R. Forrest
Lieutenant Drum . . . . .	Harry Mills
Sergeant Jones . . . . .	John Stapleton
Ordinary O'Grady . . . . .	Otis Turner
Uncle Zach . . . . .	George Floyd
Manuel . . . . .	Ambrose Peet
Lucille Vance . . . . .	Howard Miller
Senora Martinez . . . . .	Helen Lowell
Margery Blake . . . . .	Ada Dwyer
	Madeline Lack

The melodramatic chord lately struck by the War of Wealth at the Star Theatre was kept jingling merrily on last night when I. N. Morris' new Cuban play, *The Last Stroke*, came out of the West, under the guidance of Jacob Litt. The present struggle for independence by the Cuban patriots is made the background for a rapid succession of picturesque tableaux and ingenious, though familiar, situations.

The play tells the story of Richard Vance, an American citizen, who goes to Cuba to aid the insurgents. Vance and his wife had previously been estranged through the machinations of Don Julio Valdez, a Spanish spy, and each believes the other dead. They meet, however, in Cuba, but the wife has taken vows as a Sister of Mercy, and looks upon herself as irreversibly separated from her husband. Don Julio, who wears a Cuban uniform while spying for Spain, elicits the assistance of Senora Martinez, a Spanish sympathizer, in an attempt to secure Vance's wife and a large sum of money collected by the Cuban Junta. Vance is condemned as a spy, but United States Consul Blake secures his release; the real spy is exposed by his accomplice and husband and wife are reunited by Padre Navarro, a Cuban priest. The comic element is supplied by Lieutenant Drum, a young American in the insurgent army, and Margery Blake, the Consul's daughter.

Helen Lowell played the misguided but true-hearted wife with vigorous delicacy. Ada Dwyer, as the dark-haired accomplice of Don Julio, was energetic and thoroughly consistent. Harry Mills and Madeline Lack made much fun out of the comic parts.

The play does not, of course, pretend to literary distinction, but it carries its atmosphere of thrill and heroism cleverly, and must prove most successful so long as the Cuban enthusiasm continues to circulate in the veins of America.

## Palmer's.—Henry IV.

King Henry IV . . . . .

Henry, Prince of Wales . . . . .

John of Lancaster . . . . .

Earl of Westmoreland . . . . .

Sir Walter Blunt . . . . .

Thomas Percy . . . . .

Henry Percy . . . . .

Hotspur . . . . .

Earl of Douglas . . . . .

Sir John Falstaff . . . . .

Sir Richard Vernon . . . . .

Sheriff . . . . .

Poms . . . . .

Peto . . . . .

Bardolph . . . . .

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on Wednesday night. Die Meistersinger will be given at the Saturday matinee, which will be the last performance of the season. Humanity will open an engagement at the Academy next Monday night. The first production of James Arthur McKnight's play, Cuba Free, in aid of St. Mark's Hospital will take place on Thursday evening.

STANDARD.—Charles H. Hopper has entered on the eleventh week of his New York run in Chimmie Fadden. Bric-a-brac souvenirs are to be distributed on the occasion of the one hundredth performance, which will take place on April 14.

EMPIRE.—Bohemia appears to have proved a drawing attraction.

HOST'S.—A Black Sheep is heating for its hundredth performance, which is ample proof of its popularity with metropolitan theatregoers.

OLYMPIA.—Rice's Burlesque company will close their long engagement in Excelsior, Jr., on Saturday night.

FOURTEENTH STREET.—Chauncey Olcott will conclude his prolonged engagement at this house a week from next Saturday. Meanwhile he will continue to appear in The Minstrel of Clare.

HERALD SQUARE.—The Heart of Maryland has been running for nearly six months and at the box office the cry is still they come. The special matinee in aid of the Hebrew Infant Asylum will take place next Tuesday.

AMERICAN.—The Shaughraun is the bill for the current week, which is the third and last week of Sadie Martinot and Aubrey Boucicault's engagement.

FIFTH AVENUE.—Eleonora Duse will give two extra matinees at the Fifth Avenue Theatre, appearing in Magda on Wednesday and in Cavalleria Rusticana and La Locandiera on Friday.

PEOPLE'S.—Darkest Russia is the attraction at this house this week.

GARRICK.—John Drew continues to draw crowded houses in The Squire of Dames.

BIJOU.—The three hundredth performance of May Irwin in The Widow Jones is announced to take place on April 21.

CASINO.—There will be a professional matinee of The Lady Slavey next Thursday. The seventy fifth performance will be commemorated with "multi-photo" souvenirs on April 2.

LYCEUM.—The Prisoner of Zenda is testing the capacity of the Lyceum at every performance.

IRVING PLACE.—Der Grosse Komet, the new farce by Carl Laufs and Wilhelm Jacoby, that proved a laughing success on its first production at this house last Thursday evening, will be repeated this (Tuesday) evening. The new four act comedy, Das Hungerloos, will be produced on Thursday night.

HARLEM OPERA HOUSE.—Julia Marlowe-Taber and Robert Taber in their artistic and handsome production of Romeo and Juliet began a week of repertoire at the Harlem Opera House last night. At the Saturday matinee Romeo and Juliet will be repeated; Tuesday, Twelfth Night; Wednesday, She Stoops to Conquer; Thursday, As You Like It; Friday Henry IV., and Saturday night, Lady of Lyons' Next week, Strange Adventures of Miss Brown.

COLUMBUS.—The two mirth provoking comedians, Donnelly and Girard, in their funny farce comedy, The Rainmakers, assisted by Ross and Fenton, and other equally clever and well-known entertainers, began a week's engagement at the Columbus last night. Next week, Dan McCarthy in Cruikshank's.

BOBOKEN.—Lyric.

Steve Brodie in On the Bowery did a good business the first part of last week. On Wednesday night a theatre party of Jersey City Lodge, B. P. O. E., visited the Lyric to witness the performance. The Span of Life drew good houses the rest of the week. The White Slave opened to a large and appreciative audience on Monday, and will remain until Wednesday. Joe Ott in The Star Gazer has the rest of the week. Next week, Hanlon's Fantasma and the Irving Place stock company.

BROOKLYN THEATRES.

Montauk.—The Governor of Kentucky.

William H. Crane presented Franklin Fyles' new play, The Governor of Kentucky, for the first time in Brooklyn on Monday evening. He was welcomed by a large and appreciative audience who thoroughly enjoyed the performance. The production was identical with the one in New York, a fact which caused considerable satisfaction not only to the audience but to Colone Sinn himself.

The support was excellent. Anne O'Neill was accorded an especially warm reception, as she is a Brooklyn girl, and Burr McIntosh was applauded for a strong piece of character work. Next week, Boucicault-Martinot company.

Columbia.—Wang.

De Wolf Hopper faced a good-sized audience on Monday evening in the ever-popular Wang, in which he has been seen several times already. His funny antics and the amusing lines and situations of the opera brought the usual laughs. Edna Wallace Hopper made a pretty and witty Prince Matusa and Bertha Walzinger, Alice Hosmer, Ida Lester, Edmund Stanley, Alfred Klein, John Parr, T. S. Guise, Harry P. Stone, Augustus Colletti, and Louis Shrader were all good in their respective roles. Next week the house will be dark.

Park.—The Two Escutcheons.

Sydney Rosenfeld's company presented The Two Escutcheons to a fair audience on Monday evening. The amusing scenes between the Chicago pork packer and the German aristocrat were acted with much spirit by Charles Bowser and Charles Cotton, and the pretty love scenes between the young people were very well done. Madeline Bouton appeared as the Chicago widow, and Louise Mulcahy, George Backus, Vincent Serrano, Grace Rutter and Edward McLaughlin rendered effective support.

Amphion.—A Trip to Chinatown.

A Trip to Chinatown one of Host's most successful farces with many of the original people in the cast attracted a large audience at the Amphion on Monday

night. The piece has been brightened by the addition of a number of catchy songs. Harry Conner duplicates his former success as W. H. Strong, while Geraldine McCann is a pleasure and winning widow, having lost none of the charm of her original creation. Harry Gill, George Richards, Madge Dean, Julius Witmore, Myra Morella, Richard Karl, Sadie Kirby, Josie Shadlers, and Fanny Miano help to fill out a capital company.

Grand.—Myles Aron.

Andrew Mack gave a splendid performance of Myles Aron to a large audience on Monday evening. His songs were repeatedly encored.

Empire.—Town Topics.

A company headed by Wood and Shepard and styling themselves the Broadway Comedians, presented the farce-comedy Town Topics to a fair house at the Empire on Monday night. Wood and Shepard's clever musical sketch as usual gained much applause.

Notes.

Hanlon's Fantasma is at the Bijou. Lois Fuller appeared at the Academy of Music last night.

The Tornado is the attraction at the American Theatre.

HARRIGAN IS HOME AGAIN.

Edward Harrigan is back in New York again. He closed his season in Richmond on Saturday and will rest with his company till after Easter, when he will play engagements in Brooklyn, Williamsburg and Philadelphia.

"I am working, as usual, on a new local play," said Mr. Harrigan to a MIRROR representative yesterday.

"Like my old pieces of early days it will be a panorama of New York life crowded with local types. Yes, there will be two or three negroes to give it variety and do the villain's dirty work for him. My season on the road has been a very satisfactory one both from the artistic and financial viewpoints. The new play, My Son Dan, has gone like wildfire wherever we presented it. I feel, however, that it can be strengthened and improved in many ways and I want to develop every possibility of plot and character before I do it in New York. Old Lavender seems to be an evergreen success. It was received everywhere with the enthusiasm and interest attaching to a new play. Old Lavender is my standby on the road, not so much because of its characterization as because of its conventionalism of plot. There are two or three situations that never fail to appeal to a miscellaneous audience. Whenever I attempt to do my local New York plays on the road, the audiences are invariably puzzled and irritated. 'Oh, yes,' they say, 'it's funny and true to nature, and charming, and delightful and—but where's the drama? Give us drama, give us plot!' And so I find it a relief to get to work once again on a local piece that I know will be understood in New York by people who appreciate my genre of plays. I am working, working, working all the time. I have rewritten The Longhairs, the Irish play that I did at the Park six years ago. In that play, you will remember, I played four characters. I have changed it so that they are mingled with the one more effective play—the Schoolmarm. I have also rewritten Pete, the Southern play of slavery days which the critics said was the best dramatic portraiture of negro character extant. I believe that if the play were produced on an elaborate scale, with effective scenery and a good cast, it would be a winner. I should be glad to secure a Broadway theatre to produce Pete, but I'm an independent fellow and I've got to have absolute say about my own stage management. I couldn't be dictated to."

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having baggage at Bryant Park Hotel will call and get the same before April 15. If not claimed will be sold at auction.

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ARRAH-NA-POGUE. FOOL PLAY. FORBIDDEN FRUIT. KERRY.  
LOST AT SEA. THE RAFFARE.

The Shaughraun and The Colleen Bawn, have lately been acted with great success in Boston, New York and Brooklyn. The Jilt has lately been successful in San Francisco and Philadelphia. Led Astray is notably one of the most successful plays of the modern stage.

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## THE FOREIGN STAGE.

## THE DRAMA IN PARIS.

PARIS, March 10.  
The production of *Manette Solomon*, a piece taken from a novel of the brothers De Goncourt by Edmond de Goncourt, has been the most important event in theatrical circles lately. The play was not a success notwithstanding the *eclat* of the author's name.

It is the story of a talented painter whose great gifts are swamped by his fatal passion for a Jewish girl who sits to him as a model. The romance is interesting as a highly elaborate psychological study and on account of its dissertations upon the art of painting, but the features that make the book interesting are tedious on the stage.

*Manette Solomon* is an artist's model and celebrated for the beauty of her person and the perfection of her form. *Coriolis*, a prominent painter, falls passionately in love with her and jealous of her sitting to others makes her his mistress. *Manette*, strongly imbued with the commercial instincts of her race, exercises a fatal influence on the artist, sapping his talent until it falls into decrepit commonplaceness. *Coriolis* revolts at last against his degradation, but too late, and in the final scene he simply bows to his fate, resuming the yoke he had for an instant attempted to throw off, this being the only conclusion.

Rosa Bruck played the title role admirably, but the part hardly suited her.

## THERMIDOR REVIVED.

*Sardou's* drama, *Thermidor*, which caused so much excitement when produced at the *Theatre Francais* five years ago, was revived recently at the *Porte St. Martin* without any repetition of the former disturbances. This, probably, is because the *Porte St. Martin* is not a subsidised house.

The play has been considerably altered and improved in many ways. *Sardou* has changed the gloomy conclusion and interpolated between the third and fourth acts a scene in the Convention. This scene is marvelously vivid. We witness the exciting sitting of the Convention, the rising of the revolutionary mountain with the plain against Robespierre, his accusation and arrest with St. Just, Couthon, etc. A more animated stage picture has seldom been seen and it is arranged with extraordinary ability, the murmurs of the spectators, the speeches, brief interjections and attitudes of the principal actors being wonderfully true to life. The new denouement is also an improvement. The heroine is not led to execution, nor is Martial shot. The latter, aided by *Labussiere*, excites the mob to rescue the occupants of the "last cart" on its way to the guillotine, and *Fabrenne* is thus saved with her unfortunate companions.

The piece was received with enthusiasm, and *M. Coquelin* scored a triumph in the role of *Labussiere*. *Mme. Dufresne* was excellent as *Fabrenne*.

## BOULEVARDIER.

## THE DRAMA IN ITALY.

ROME, March 29.  
Wars and rumors of war are not propitious to good theatrical business. Our late disasters in Africa caused every theatre in Italy to close for a few nights, and even now the public is so depressed that no theatre is "refusing money" at the doors.

Not a single novelty of note has been given since *The She-Wolf* came. I am curious to know what fate the play will have in America.

An important event, however, has taken place: *Madame Pezzana* has returned to the stage. If you remember, I announced her intention to do so some time ago. Many persons consider her superior to *Ristori*, even in her prime. *Duse's* first season was with this actress, and with *Pezzana* *Duse* made her first notable success in *Theresa Raquin*, *Duse* playing the wife, *Pezzana* the mother. It is in this part that *Pezzana* returns to the stage. It is the best part she plays, and she plays better than any other actress on the stage—in Italy or elsewhere. The *Costanzi* Theatre was filled to greet her re-appearance, and if *Theresa Raquin* were repeated every night, every night the house would be filled. But this is not customary in Italy. Here the bill must change every night.

*Pezzana* is as great as ever as an actress. She knows every secret of her art, but she is not spontaneously natural, as *Duse* is. With *Duse* and *Tina di Lorenzo* absent, however, it is a treat to have *Pezzana* on the stage again, if but to compare the grand old Italian school of acting with modern realism.

This is the only novelty I have to record today in our drama, at least in Rome. In Naples, they have had a new comedy in one act by the *Marquis Squillace*. In Naples, it is the fashion for marquises, dukes and princes to write for the stage, and the *Marquis Squillace* is an assiduous writer.

The *Black Spot*, as this new little play is called, was received with enthusiasm, and the author had two calls before the curtain. The plot is simple: The husband, after ten years of matrimony, becomes suddenly jealous of an old admirer of his wife, although this man has disappeared and is thought to have committed suicide. But *James Marati* is jealous, and begins to doubt the legitimacy of his child. His wife swears that he has no cause for jealousy. She even bathes the man who fled, after having forged her husband's signature. But later the old love reappears, and he returns the money he had taken from *James*. The lover's return maddens the wife, and she is prepared to leave her husband to save his honor. *James*, however, forgives her (though for what we do not know), and the end is kisses between the reunited couple.

## LEONCAVALLO'S CHATTERTON.

In the lyric drama we have had *Puccini's Boheme*, a splendid success, and *Leoncavallo's Chatterton*, another success. Chatter-

ton is taken from *De Nizquez's* play of the same name.

*Chatterton*, as a play, is a great favorite at the *Theatre Francais*, where it first saw the footlights. It was also the occasion of a piece of business which has had to be repeated ever since. The leading lady, *Madame D.*, had only recently joined the *Comedie Francaise* from a minor theatre given to melodrama. The part of *Betty* seemed very tame to her, and she imagined a sensational end. But, fearing to find opposition in the management of a theatre too conservative to tradition, she never rehearsed this ending to her part. Not even to *C.*, who acted the *Quaker* with her, would she confide her secret. "You stand there" was all she would say to him. "No melodramatic nonsense, you know!" he would reply. But she only smiled sadly, for she knew how adverse the whole company was to her. Well, the night of the first performance came, and the whole company was at the wings ready to laugh at her failure, which was felt to be sure.

The last act came. *Betty* hears the fatal shot, and rushes up the stairs which lead to *Chatterton's* room. She opens the door, gives a cry, and with one hand resting on the bannister, faints, and slides down in her faint, till she falls like a wounded bird at the bottom.

The whole house shouted with excitement, and whilst call after call acclaimed her, *C.*—the *Quaker*, went to her, and holding out his hand, said: "I never saw anything so beautiful and natural in all my life."

All the other members of the company also came forward with tears in their eyes, and expressed their admiration—for if they had been jealous, they were all artists, and to the core.

Since then this business has been repeated by every actress who plays the part. But now the railing of the stairs is made strong with iron, for all actresses are not so light and ethereal as the lovely *Madame D.* was.

## AN OLD SINGER.

Reading over a new book on stage management, lately issued in Florence, I see that the tenor *Duprez* is still alive in Paris, and over ninety years of age. He knew all the old masters in Italy—*Rossini*, *Cherubini*, *Donizetti*, etc., and he had gifts from Napoleon's widow, *Marie Louise*. At Naples he sang with *Malibran*, and was hissed because he had a cold; the curtain had to be dropped. In those days the police ruled theatrical management, and the police agent sent to him on this occasion said: "My dear *Duprez*, when a tenor is celebrated like you are he should never have a cold, for it disturbs the public peace."

*Duprez* says he was born whilst a chorus was singing a serenade in front of the house.

## DEATH OF ADMIRAL COTTRAU.

The Italian stage has lost a great friend and patron in *Admiral Cottrau*, who died recently. He rarely ever missed a night, and he preferred prose to music. He was the providence of all the poor actors and actresses when they did not know to whom to turn in their hour of need. And then this admiral, scientific man and director of artillery and torpedoes became as gentle and simple as a child in his efforts to help and comfort them in trouble, whatever it was. And when he had succeeded he looked as happy as if he had received an unexpected fortune himself. Oh, what a difference to that saint of the Roman church who left behind him the saying that "to give to players is to give to the devil." If mourned nowhere else, *Admiral Cottrau* is mourned in the heart of every actor and actress in Italy.

## GOLD MEDAL TO MASCAGNI.

The town of Leghorn has presented *Mascagni* with a gold medal, weighing 150 grammes. *Mascagni* has also been named commercial councillor and director of the *Rossini Musical Lyceum* of Pesaro. Of course the musical clan of *Pesaro* is not over pleased at this. The post, it is thought, belonged to a *Pesaro* townsmen. Only one similar case is known, namely, the nomination of *L. Mancinelli* at Bologna. As a non-townsmen of *Pesaro* (*Rossini's* birthplace) *Mascagni* should never have been named director of a *Rossini* Lyceum. Instead, he was named unanimously, and with clamorous cheers.

## SANS GENE IN ITALY.

I had almost forgotten to tell you of the touring company of *Madame Sans Gene*, which managed to fill one of our largest theatres for six nights. Wonderful!

The play was a real success here, as it has been everywhere else it has been played in Italy. *Napoleon*, they say, was copied from nature, from notes gathered from letters, etc. One of his peculiarities, it seems, was to be very fidgety, he could not stand still a minute, but was always moving about and walking up and down, even in the most serious conversation. The actor *Duquesne* did this to perfection. But he was not understood and was thought to exaggerate. *Madame Fleury* was perfection as *Madame Sans Gene*, and the dresses of all were magnificent. The scenery and furniture were also good and true to the period.

The Queen was present at the first performance. She has, however, rarely been seen in public since. She has not been out since the last African disaster. All public and private parties, balls and other entertainments (not professional) have also been suspended. All Italy is mourning for her massacred sons—massacred through incompetent command.

One more note. *Boite's* beautiful *Mephistophele* has also been massacred at the *Argentina* Theatre by incompetent artists and management.

## S. P. Q. R.

## THEATRICALS IN AUSTRALIA.

SIDNEY, N. S. W., Feb. 17.  
During the past month two changes to be effected in the course of a few months have been announced in our theatrical world, and have naturally enough been the subject of much com-

ment. The firm of *Williamson and Musgrave* have decided to relinquish their *Sydney Theatre*, the *Lyceum*, and in future to content themselves with one headquarters, at the *Princess' Theatre*.

*Melbourne*—the best paying theatre in Australasia. During the visits of their companies to *Sydney* they will avail themselves of whatever of our theatres may be vacant at the time. The second, and perhaps the most to be regretted announcement is that the *Brough and Boucicault* partnership is to be dissolved in June next, when *Dion Boucicault's* return to *London* will rob the Australian stage of the best and most perfect stage-managers it has ever had. *Robert Brough* and his charming wife, I understand, will for the present, at any rate, remain with us. Since the formation of the partnership it has seen many vicissitudes, but, on the whole, has been successful, and has been responsible for some of the finest representations on our stage.

During the present *Brough and Boucicault* season at the *Lyceum* three new plays have been produced, viz.: *John o' Dreams*, *The Passport and The Notorious Mrs. Ebbsmi*. I notice that *Clarence A. Smith* has been appearing in the United States with *John Ware's* company in the last named play. He is a brother of *Berry* *Baber*, who has been successfully appearing with the *Brough and Boucicault* company during the previous twelve months.

On Monday the *Royal Comic Opera* company commence a six weeks' season at the *Lyceum* with *The Yeoman of the Guard*, in which *Courtice Pounds*, the new tenor from the *London Savoy*, will sustain his original role of *Colonel Fairfax*. *The Gondoliers* and *Ma Mie Rossette* will also be revived, and *Miss Decima* and *La Belle Therese* will be produced here for the first time. *Flora Graupner* has rejoined this company after an absence of three years; the rest of the personnel is as during the last *Sydney* season.

*C. B. Westmacott* has been coining money at the *Theatre Royal* with *Shirley* and *Landdeck's* *Work Girl*, now in its fifth and last week. His next change of bill will be *The Enemy's Camp*, a military spectacular drama, the rights of which belong to *W. J. Holloway*.

*Frank Hawthorne* reopened the *Criterion* with a revival of *Craven's Hide and Seek*, and is doing well with the same author's *Mixed*. *W. J. Wilson*, the veteran actor, is business manager. *Hide and Seek* was last produced by the same manager at the *Old Opera House*, the scene of *Minnie Palmer's* triumphs in *My Sweetheart*.

The pantomime at *Her Majesty's Theatre* proved a big financial success, and *Messrs. Woods and Marshall* have now removed it to *Newcastle*, with *Brisbane* to follow. *Alfred Dampier* is now appearing at *Her Majesty's* in *Off to the West*, an Australian drama, which contains some good scenic effects amongst other merits.

*The Land of the Moa*, revised by *E. Lewis Scott*, is to be produced in *Melbourne*. Since *Sydney* production several novelties have been added.

On Wednesday last *Pollie Emery* was benefited at the *Theatre Royal* under vice-regal patronage. This lady, who is one of the best exponents of the stage-slavery we have here, is going home to try her luck on the *London* boards. She supported *Edward Terry* on his Australian tour.

*Djin*, *Williamson and Musgrave's* *Melbourne* pantomime, to use *J. C. Williamson's* own words, is the greatest success we have ever had. After the comic opera season this pantomime will be mounted at our *Lyceum*. Rumor has it that *Augustus Harris* is in treaty with *Williamson and Musgrave* for the English rights of this pantomime.

The first idea of the firm was to import only a *Svengali* and a *Trilby* for their production of *Trilby*, but now I am advised that a complete company are engaged to leave America by the next steamer.

*Albert Richardson*, who formerly was the bane of *Lyster's* *Opera* company, and who has latterly been appearing with some of the big English opera companies, has returned to *Sydney*.

*F. A. Packer*, the *Sydney* composer, is forwarding a comedy opera, *Sweet Simplicity*, and an opera, *Wig and Gown*, to *Alfred Plumpton*, of the *Palace Theatre*, *London*.

*Charles Godfrey* has made his first Australian appearance with *Harry Rickards* at the *Melbourne Opera House*, where also is *Alice Leamar*, whose *Sydney* visit at the *Tivoli* was such a draw.

*Geraldine Olliffe*, late of the *Brough and Boucicault* company, is now appearing in the London production of *Mr. Fonderbury's Past*, and her portraits adorn several London papers.

One of *G. V. Brooke's* company, by name *Gladstone*, is now an inmate of the *Northcote Dramatic Home*, near *Melbourne*.

*R. S. Smythe's* next novelty is to be the lecturer, *Charles Clarke*.

The marriage of *Lily*, *George Musgrave's* eldest daughter, is announced to take place soon. The happy man is a *Melbourne* barrister, a son of the Hungarian patriot, *Woinarski*.

I notice that *Frank Gardner*, late of *Sydney*, and husband of the vivacious *Carrie Swain*, has together with a friend, netted over £10,000 at *Monte Carlo*.

*Emile Lazpern* is touring *New Zealand*. *Lindsay* is in advance.

*George Musgrave* has been trying to engage *Murray Carson* for *A Royal Divorce*.

*Harry Rickards* has purchased the rights of *A Model Trilby*.

The *Christmas MIRROR*, just to hand, is much admired here. My copy, by the time it has been through the rounds, is in a sad state, a true mark of appreciation.

*Brough and Boucicault* return to *Sydney* at Easter, after their *Melbourne* season, and will

play a farewell season at the *Bijou Criterion*. *Robert Brough*, however, intends to keep on the company on "Dot" *Boucicault's* return to *London*.

*A Trip to Chinatown*, the comedy which has proved so successful in your States and in *London*, is to be one of *Williamson and Musgrave's* novelties this year. *Hoyt*, the author, and his fellow proprietor, *McKee*, have arranged to bring their company to *Australia* in June next. *Robert Dowling* talks of visiting us under the firm's management.

*Bertha Rossow*, who visited *Sydney* in 1891 with the *Pateys*, is returning to *England*.

*The Enemy's Camp*, which goes up at the *Royal* on Saturday next, is a *Chilian* melodrama written by one *Leonard* *English*, dramatist. It includes, among other sensations, a duel between the heroine and villain (female), collapse of a bridge, attack on insurgent camp and capture of a prison. *Scot* *Ingil* and *Harry Plummer* play leading parts, and the cast will include *J. C. Sweeny*, *C. B. Westmacott*, and *Florrie Forde*.

*Clarkson*, the well-known wigmaker, is sending out to *Harry Rickards* a full get up for *Svengali* in *A Model Trilby*. *Rickards* on the strength of the success which has attended his *Sydney* and *Melbourne* halls is about to send a company to *Brisbane*.

*Sydney* playgoers are glad to notice that their old favorite "Billy" *Walsh* has been engaged by *Minnie Palmer* for her American tour.

E. NEWTON DALY.</

## VAUDEVILLE STAGE

THE MYRIAD DANCER.



PAPINTA.

No matter how the tastes of the public may change in regard to its amusements, it is always ready to bow down and worship at the shrine of a clever dancer, and when the dancer has wit enough to invent something new in the terpsichorean line she can always be sure of an appreciative audience.

Papinta, whose picture appears above, is one of the favored few who have won their way to popularity in this way. She has perfected her performance, and takes a pardonable pride in the fact that there is nothing exactly like it before the public.

Papinta was born, like a great many other women of the stage, in San Francisco. She made her debut as a dancer at the Trocadero in Chicago, where she danced during the World's Fair before large and very appreciative audiences. She was not content with her success as a skirt dancer, so she set to work to invent a new dancing specialty which would be unlike anything that had been done already. After a good deal of experimenting she succeeded in making an arrangement of mirrors which would reflect her movements, so that it would appear that several women were dancing at the same time. This, together with the arrangement of the lights, makes a bewildering effect, with which she never fails to win applause.

During the long run of *A Trip to Chinatown* Papinta was a leading feature of the comedy for three months. The double stage of Hoyt's Theatre enabled her to present her dance in its entirety without causing any wait. For her work she received a very large salary, and established herself as a New York favorite. She afterwards appeared at the American Roof Garden and at the Casino, when that house was run as a vaudeville theatre. Her Casino engagement lasted fourteen weeks. She was specially engaged to entertain the black members of the Vaudeville Club, and her dances proved so attractive that she was kept in the bill for six weeks.

When the exposition at Atlanta was opened last Fall Papinta began an engagement at the City Trocadero in that city and created a sensation. She was talked about nearly as much as the fair itself, and none of the visitors to the fair thought of going home until they had seen her performance. During this engagement she met with an accident which caused her retirement for almost a month. She was doing one of her dances, standing on a large sheet of glass in the centre of the stage, when the glass broke and she fell through. She was badly injured, and with good medical attendance recovered and renewed her success.

Frank L. Stanton, the staff poet of the Atlanta Constitution, saw her dance and was immediately inspired to write a poem which ran partly as follows:

The stage it was shadowed as if by a storm,  
A spell of deep mystery bound it,  
When out of the night flashed a fairy-like form,  
With a million bright rainbows around it,  
A million bright rainbows that circled the da la,  
Red roses of Mastine in Winter,  
Seemed falling in showers the music! and hark!  
'Tis Papinta, Papinta, Papinta!

Papinta visited Cuba before the natives of that lovely island began to stir things up, and made a conquest of the entire population of Havana, where she danced for four months. Her name was on the lips of nearly every man in the city, for a special brand of cigars was named after her, and no other weeds were smoked while she was there. A MIRROR man called on her last week at her apartments and she showed him many interesting souvenirs of her sojourn in Tobacco-land, including several banderolas which had been used in bull fights.

Papinta is at present appearing at Proctor's theatres in New York, where she has a long engagement. When it is finished she will go to San Francisco for six weeks. After that she may go to Australia. If she decides not to go there, she will return to Gotham for an indefinite stay.

## THEATRES AND MUSIC HALLS.

Proctor's.

George Lockhart's elephants still head the bill. The other features include the Olifans, European eccentrics, the Imperial Four in their new sketch, the Bengalis, midget comedians; and the Twin Sisters Abbotts as "The Waifs." Fields and Hanson's Drawing Cards are also on the programme. Their roster includes Joe Flynn, Fields and Hanson in their musical sketch; Jack and Rose Burke in an athletic exhibition, Phyllis Allen, contralto; Professor Gallette's monkey circus; José La Fleur, acrobat; Lailor and Chester, Irish comedians; and the Sisters De Forrest, duettists. The remaining numbers are furnished by Papinta, the myriad dancer; Foreman and West, German comedy sketch; Kennedy and Stewart, comedians; Ed Banker, monologuist; Rita Durand, comedienne; and Eunice Hill, serio comic.

## Tony Pastor's.

This is Mr. Pastor's thirty first anniversary week, and he has provided an unusually attractive bill. It includes the Zanfretta Family of pantomimists; Pearl Andrews, the American dialect mimic; Kittie Mitchell, singing comedian;

enne; Daisy Mayer and her pickannies, the Three Dunbar Sisters, singers and dancers; Lydia Dreams, ventriloquist; Frank Moran, burlesque orator; the Three Buffoons, grotesque gymnasts; Mlle. Rosina, tight rope and slack wire dancer; James Glenroy Richmond, Irish monologuist; Mabel Sisson, soubrette; Morton and Coleman, Irish comedians; Eldora and Norine, equilibrists and jugglers; Welch and Welch, Irish knockabouts; and the Davenport Brothers in their acrobatic specialty, "The Two Brownies."

## Proctor's Pleasure Palace.

Sandow continues as the star of the bill. An important feature this week is the American debut of Selma, the celebrated European prima donna. Russell Brothers' company is also on hand. It includes the Russell Brothers, Johnnie Carroll, comic singer; Falk and Simon, musical comedians; Field and Lewis, talking comedians; May Howard, ballad singer; the Morellos, acrobatic sketch team. Others in the bill are Rosie Rendel, transformation dancer; Bonnie Thornton with her new songs; Gertrude Mansfield, comedienne; three Sisters Don, singers and dancers; Elsie Adair, serpentine dancer; the McAvoy's, acrobatic comedy team; the Parkins and their giant heads; Long and Little, musical clowns, and Professor Scotch's disolving views.

## Hammerstein's Olympia.

Marguerite, with its sweet music, pretty girls and grand ballets is still the feature of the programme. Crowded houses are the rule at every performance, and the matinees are attended by large audiences of women and children. The vaudeville bill this week is furnished by Amann, the impersonator; the Frederick troupe of athletes, in their "demon act"; the Sisters Caselli, dancing specialists; Mons. O'Gust, animal imitator; Horace White, ventriloquist, and Virginia Aragon, the queen of the lofty wire.

## Keith's Union Square.

J. W. Kelly is in his fourth week, and is as big a hit as ever. The wonderful Craggs, acrobats, are featured, and Professor Woodward's trained seals are also near the top of the bill. Others are Van Auken, McPhee and Hill, triple horizontal bar experts, Charlotte Parry, mimic, the Midgelys, McBride and Godrich, sketch artists, Jim Salmo, contortionist, Montague and West, high-class musical act, Wills and Barron, in The Insurance Agent, Madge Maitland, female baritone, Eckert and Heck, sketch artists, Alice Hanson, soubrette, the Sidmans, in A Bit of Real Life, and Samuel Burt, in his ladder specialty.

## Koster and Bial's.

Albert Chevalier, who has been heralded more than any foreign artist who has appeared here of late, heads the bill. The other features are Paul Martinetti and his pantomime troupe in A Terrible Night; Harriett Vernon, singer; William Olschansky, who has a lot of trained rats and cats; Clotilde Antonio, contortionist; Cinquevalli, juggler; Josephine Sabel, singer, and Ida Fuller, dancer.

## LAST WEEK'S BILLS.

HAMMERSTEIN'S OLYMPIA.—There were three novelties in the vaudeville bill last week. The Sisters Caselli, two good looking girls, sang and danced in a pleasing way. Their performance did not differ materially from that of many others who have entertained us in a similar fashion. The Fredericks Troupe, known as "the Demon Athletes," went through a remarkable series of acrobatic feats, and were rewarded with several rounds of applause. Amann, the impersonator, gave some remarkably life-like portraits of famous men, some of whom are living and others of ye olden time. O'Gust, the French mimic, who writes his name after the Irish fashion, imitated the cries of Mr. and Mrs. Cat and other animals to perfection, and Virginia Aragon bounced on the high wire as easily as though she were on terra firma.

Marguerite was the principal feature as usual. There was a change in the cast last week. Owing to the indisposition of Miss Brandis Helen Edwards was engaged to sing the role of Martha and gave the greatest satisfaction. The ballets went off as smoothly as ever, and some of them had to be repeated.

PROCTOR'S PLEASURE PALACE.—Sandow continued on his successful career last week. His many and difficult feats of strength interested audiences which tested the capacity of the house. The principal novelty of the bill was the appearance of the Novelty Four, consisting of the St. Felix Sisters, Culhane and Weston. They appeared first as a newsboy, a newsgirl, a policeman and an Italian organ grinder. During the scene, which was on the lower East Side, singing and dancing were introduced. A quick change was made to a parlor scene, in which the sisters appeared as society belles, and their partners as swell young men. The sketch on the whole was quite clever. Bonnie Thornton sang James Thornton's new song, "It Don't Seem Like the Same Old Smile," which was encored again and again. The pretty twin sisters Abbott, whose sweet singing and modest manners have gained them hosts of friends, made their usual hit. Rosie Rendel did her transformation dances in a way which aroused the enthusiasm of the spectators. The Olifans went through their three-headed and four-legged novelty dances with a great deal of spirit. Lydia Dreams showed her talents as a ventriloquist to advantage.

Foreman and West, in a new German dialect sketch, were an especially pleasing feature of the bill, and their dances were repeatedly encored. Long and Little, the Parkins, and Les Bengalis continued to please in their own foreign fashion. Mabel Russel sang well and moved with ease and grace. Elsie Adair and her calcium-lighted skirts made their usual sensation. The Mario Dunham trio thrilled everyone with their mid-air feats on the triple bars. James W. Thompson in black face told some good jokes and sang some funny songs. Daisy Mayer and her coffee-colored helpers warbled and shuttled. Kitty Smith gave several samples of the protean style of dancing. Annie Lloyd did a clever soubrette turn and Prof. Abe exhibited his pretty stereopticon views.

TONY PASTOR'S.—Lydia Yeomans-Titus proved a powerful magnet last week and crowded houses were the rule. She gave her familiar performance assisted by F. J. Titus as accompanist. Her baby song created the usual furor and she was obliged to respond to a very hearty encore. She recited a short poem while Mr. Titus played "Narcissus" on the piano. Le Clair and Leslie presented their very funny burlesque on Antony and Cleopatra with some new and up-to-date jokes thrown in by way of good measure. Tony Pastor sang a new comic song which is one of London's latest successes. It is called "Up Came Little Johnny with His Kodak" and it meets with the approval of Mr. Pastor's Friends. His new parody on "She May Have Seen Better Days" is very clever. Joe E. Sullivan was irresistibly amusing in his

farce, Maloney's Visit, in which he played his familiar Irishman. The other parts were taken by members of the company. Signora Florentina and Signor Negrescu had the advantage of special scenery and mechanical effects which added materially to the effectiveness of their act. They sang several songs in Italian and wound up with "Home, Sweet Home" in English. Ovori Juliski sang in a voice which seemed to come from her pretty boots, and was generously applauded. Lillie Western gave a splendid exhibition of xylophone playing, and performed on several other instruments equally well. Lawrence and Harrington gave a like picture of Bowery existence. De Mares-Felis put his pets through their paces and created no end of fun, especially with his monkeys. Carl Andersen sang a song "with electrical effects," which consisted of a few incandescent bulbs fastened on different parts of his body. He also sang some other songs with out any "effects." Dilks and Wade were amusing with their fun and harmony sketch, with its catchword "You Don't Say So." Murray and Alden and Tom and Gertrude Grimes did neat little sketches. Tom and Frankie Ryder were amusing in their Rube Circus act.

KELTH'S UNION SQUARE.—The usual large crowds were entertained and amused by the quaint philosophy of J. W. Kelly, whose success continues unabated, and is likely to increase as the weeks go by.

An event of some importance was the vaudeville debut of Jessie Couthouli, a young woman who has been gaining fame and more or less fortune by giving entertainments in Y. M. C. A. and church courses during the past few years. When the curtain went up for Miss Couthouli's turn, a young man named George H. Wilder, appeared and played on a flute for ten minutes or so. Mr. Wilder played well, but why he should have been put in to pave the way for Miss Couthouli it is hard to understand. On the occasion of the MIRROR man's visit, Miss Couthouli recited a poem about a man who was about to be lynched for horse-stealing, and was saved by a letter from his poor old mother. It was a very good poem of its kind and Miss Couthouli was liberally applauded for her rendition of it. She then sang three songs in imitation of Jayville amateurs at a church concert. One was in negro, one in Irish and one in the tenor dialect. It may be said right here that Miss Couthouli recites much better than she sings. Her last selection was an imitation of the mannerisms of Western children at a school exhibition, which was quite well done.

Billy Payne was an extra number on the bill, and made a distinct hit with his banjo, songs and sayings. He succeeded in fooling the big audience into the scheme of keeping time to his music on a one string fiddle, and had the laugh on them when they kept up the stamping after he had finished playing. Arthur E. Miller made his vaudeville debut. He has a fairly good baritone voice, but he ought to select songs more on the popular order. Clifford and Huth made their usual hit with "The Chappie's Visit." The Savonas played a number of musical instruments, and afterwards as the Elliotts did some very good work on bicycles. Sadi Alfaro was admired for his looks and his ability as an equilibrist. The four Lassards gave their amusing country schoolroom sketch. Bryant and Saville mixed fun and melody in equal proportions. McMahon and King were successful with their plantation sketch. The Freres Carpos did some good acrobatic work. Lynch and Jewell were amusing in a quick comedy sketch. Terry and Elmer introduced some new steps in their eccentric dances. The Martians, in their aerial ladder specialty, were applauded.

KOSTER AND BIAL'S.—Loie Fuller finished her successful engagement here on Saturday night in the presence of an audience which filled every inch of space in the vast auditorium. The other features of the bill were up to the usual standard. Paul Martinetti and his fellow fun-makers brought down the house with their hilarious work in "A Terrible Night." The Craggs were applauded for their very clever tumbling. Cora Caselli, who is advertised as a "legomania dancer" proved herself extremely supple and graceful. Harriett Vernon's new English songs caught the fancy of her hearers, and she was encored. Press Eldridge continued to make a hit with his songs and stories. Paul Cinquevalli's juggling feats were as neatly and gracefully done as ever. The living pictures brought the programme to a close as usual.

PROCTOR'S.—Weber and Field's company attracted large audiences last week. The famous Dutch comedians presented their very funny pool game sketch, which was as amusing as ever. Lottie Gilson sang "Arrah Go On!" "Just Tell Them That You Saw Me," "Denny Murphy's Daughter Nell," and "Little Willie." The first song is a little bit out of her line, and she should leave it to the Irish Queen, who gives it the true ring. Miss Gilson ought to confine herself to strictly comic songs, and leave the ballads to the strong-voiced baritones with the stereopticon backgrounds. Gertrude Mansfield appeared in another gorgeous array of costumes, her soldier boy suit being especially pretty. Papinta created a sensation with her myriad dances. James F. Hoev, he of the high, low, Jack and the game voices, was as eccentrically amusing as ever. Staley and Birbeck gave their musical blacksmith sketch. Florence French sang some ballads very sweetly. George W. Moore cracked some fairly funny jokes. Lavender and Thompson were amusing in a back talk sketch. Norman, the Frog Man, proved himself a boneless wonder. The Bernards and Birch and Bartlett appeared in amusing comedy sketches. Ray Vernon and Ada B. Downie shared the serio comic honors. Marietta and Belloni put their cockatoos through their paces. Venus and Adonis (what strange names we meet occasionally) did an odd juggling act. Nelsonia the shadowgraphist amused with his fingers and a stereopticon. George Lockhart's elephants made the hit which is now an old story.

## HAMMERSTEIN'S RIVAL.

The only Oscar Hammerstein has a rival. He is no less a person than Emperor William of Germany, who not only directs the affairs of a great nation, but has found time to compose music, lead a brass band and design a battleship which is said to be a wonder. Great and versatile as William is, he has never had to manage fifteen dozen pretty ballet girls, each of whom things she ought to be constantly in the centre of the stage. The running of a government is a mere bagatelle compared to the management of a company like the one at Olympia, and Hammerstein may congratulate himself on being a few points ahead of the most picturesque monarch in the world.

While Sandow was juggling three sixty pound dumbbells at Proctor's Pleasure Palace last Friday evening, one of them slipped and fell into the orchestra. Director Gebert's music stand was wrecked, and Gebert himself received a slight bruise.

## CLEVER GROTESQUES.



BUNTH AND RUDD.

There are very few performers on the vaudeville stage who can give an entertainment in which fun plays a conspicuous part, which will be understood and appreciated in all parts of the world. Bunth and Rudd, whose pictures are cleverly reproduced above, are so genuinely amusing that their antics could not fail to make a resident of the wilds of Africa howl with delight. Even the stolid Chinese could not keep up their appearance of studied solemnity during a performance by these clever men, who have made fun making their life study.

They have traveled over most of the globe and have been equally successful in every country visited. Men whose heads have rested uneasily at night on account of the wearing of crowns during the day have forgotten the cares and worries of their lofty stations while watching the tricks of these eccentrics and have expressed their gratitude by presenting them with valuable souvenirs.

Bunth is the older of the two men, and, strange to say, is an American. He was born in Boston, and is a thorough Yankee, in spite of his many years of travel. He met his partner Rudd in England in 1887, and they joined hands, forming a conspiracy to make people laugh. Their odd names were given them by an Irishman, who suggested that they call themselves Bunthorne and Ruddigore, after the two popular comic operas. They liked the idea, but the names were too long for the bills, so they cut them down to one syllable each.

Bunth began his life's career by enlisting in the army at the beginning of the civil war. He was the youngest soldier in the army, but, in spite of that, distinguished himself on many battle fields during his two years of service. When he went back to Boston he secured employment in a dry-goods store, but he soon tired of it, and determined to see if he could not amuse the public as well as he had amused the soldiers around the camp-fire with songs and stories, so he joined Morris Brothers' Minstrels as a comedian. He remained with them three years, and then went to England and appeared with great success in the Moore and Burgess company. When he met Rudd and joined him they determined to go into management, and accordingly invested their savings in a burlesque company, which they took to Africa. From there they went to South America and played all the principal cities and towns of the different countries. The tour was not a financial success so the partners made their way back to France. They abandoned the idea of management, and put their heads together for the purpose of getting up an act which would be novel, amusing and interesting. After considerable study and experimenting, they settled on the performance which has brought them fame and fortune.

Their make-ups, as can be seen from the picture, are unique. In the beginning of their act they introduce some of the strangest and funniest dance steps ever seen, and Rudd proves himself a boneless wonder. Later on they change their clothes and faces and do some burlesque magic which is excruciatingly funny. In this, Bunth acts as lecturer while Rudd does the tricks. It is a perfect treat to hear Bunth in a most impressive museum lecturer style role out the information that the professor is "from the old world." The way in which he uses the word "marvelous" causes it to become a byword with every audience they appear before.

A MIRROR man had a chat with these fun-makers during their recent engagement at Keith's Union Square Theatre. They conversed very entertainingly on their travels and told many amusing stories which would add to the interest of this article, but the limits of space forbid their introduction.

One of the principal reasons of the continued success of Bunth and Rudd is the agreement they made when they became partners, never to touch liquor in any form, which agreement they have kept to the letter.

## A CHAT WITH CHEVALIER.

Let Tom Platt and the other Republicans hide their diminished heads. The most distinguished foreigner who has visited these shores in many a day has shown himself a true Democrat.

Albert Chevalier is his name. When a MIRROR man called upon him at his apartments in the Hotel Normandie on Saturday, Chevalier received him with a warm handshake and a cordial manner, which showed that success had not spoiled him or caused him to put on airs.

Chevalier is a man who interests you from the moment you meet him. In appearance he is rather below the medium height. His face is clean shaven and very expressive. His voice is very pleasing with that delightful touch of the real English accent which Angloamericans try to imitate.

He had on a plaid morning gown and slippers and apologized for his appearance, saying that he had been out of bed only a short while and had not had time to dress.

"I suppose there's no use asking you how you like America?" said THE MIRROR man.

"Oh, dear, no," said the comedian with a merry twinkle in his eye. "I was asked that question as soon as I landed on the dock. I shall be better able to answer it when I've been here awhile. Judging from what I've seen and the people I've met I'm quite sure I shall have a most delightful time here."

"Have you visited any of the theatres?"

"Of course, I've been at Koster and Bial's, and I must say I was simply charmed with the house. It is very much like the Palace in London, which to my mind is an ideal music hall. Last night I visited Proctor's Pleasure Palace, which also impressed me very favorably. I heard Bonnie Thornton sing a song called 'It's

Not Like the Sante Old Smile,' which I understand is one of your latest song hits."

"What songs do you intend singing on Monday night?"

"Well, I wanted to do some of my new ones, but the manager thought that the ones with which I am most identified would be better to open with, so I'll sing 'The Future Mrs. Awkins,' 'The Old Kent Road' and 'Dear Old Dutch,' and perhaps one or two others."

"What was the first coster song you wrote?"

"It was called 'Our Armonie Club.' I sang it in a burlesque in which I was appearing giving an imitation of Richard Mansfield, who was then doing Dr. Jekyll and Mr. Hyde in London."

"How did you come to think of going into the music halls?"

"I was approached by Mr. Morton of the Palace, who offered me three times the salary I was getting as an actor in comedy (and I was doing pretty well, too), but I refused. The syndicate which controls some of the London halls afterward made me an extremely tempting offer and I succumbed. I was very nervous about the result, but after the first night I was all right, and have never since had any cause to regret the step."

"Why did you not come to America before now?"

"Well, to tell you the honest truth, I was afraid the people here would not understand my songs. For the same reason I hesitated about going into the English provinces, fearing that my audiences would not appreciate my characterizations. I found, however, that I was entirely mistaken. My provincial tours have been so very successful that I have not been able to appear in London at all of late. I gave a concert at the Dome, in Brighton, once, which drew a packed house, which the local papers said compared with any that Patti had ever sung to there, both in numbers and in style."

"Do you fill private engagements?"

"No, I used to, but since an experience I had one day I have made it a rule to sing only at the theatre. Let me give you an idea of one day's work I did in London. I appeared at matines at the Tivoli and Royal, singing three songs at each. I sang at a benefit at seven o'clock, I next sang at Collins', then at another benefit at the Britannia Theatre. After that I made my appearance at the Cambridge Pavilion, Tivoli, Royal and Canterbury. I next dropped into an artists' club, and after that sang at the Bon Freres Club, of which I am a member. I then went to a house where I had a private engagement. I was to have sung three songs, but they would not let me go until I had sung eleven. Result, the next day I couldn't speak, and had to retire from public life for a few days to recuperate. Since then I have confined my work to the theatres. I have been obliged to decline invitations to sing before members of the Royal family on account of my rule."

The MIRROR man, in response to a question by Chevalier, gave him an idea of the "mug" of the East Side. He was particularly interested in slang expressions and jotted down several of them, with their definitions. He may give New York his idea of the native "mug" before he leaves.

#### TONY PASTOR'S ANNIVERSARY.

Yesterday was the thirty-first anniversary of the beginning of Tony Pastor's career as a manager in New York. He began with Sam Sharpey at 210 Bowery, in a little theatre where the People's now stands. Sharpey resigned from the firm in 1886, leaving Mr. Pastor to fight the battle alone. He remained on the Bowery ten years, and then moved to 585 and 587 Broadway, where he was successful for six years. He then removed to his present location on Fourteenth Street, where he has since remained. Mr. Pastor's one idea since he has been engaged in management has been to raise vaudeville to a position where it would command the respect and patronage of men and women of the best class. The high position of the vaudeville stage of to-day is due mainly to his untiring efforts in this direction. The audiences at Tony Pastor's yesterday were very large and extremely enthusiastic, and they gave the veteran manager and performer a rousing welcome that must have warmed the cockles of his heart.

The MIRROR extends its congratulations to Mr. Pastor and hopes that he will continue his successful career for many years to come, at least until A. D. 1915, when he will celebrate his golden jubilee.

#### BLACK PATTI'S SUCCESS.

The Black Patti (Sissieretta Jones) sang at a concert at the Academy of Music, Philadelphia, on Feb. 28, for the benefit of the Frederick Douglass Hospital and Training School. The concert was the most successful ever given in the old amusement building, and the dusky prima donna enjoyed one of the greatest triumphs of her career. She made her first appearance in Lakewood the following night, and repeated her success. She appears this week in Pittsburgh, and next week in Chicago for the Englewood Social Club. The success the Black Patti is having this season is due to the shrewd management of Mary A. Rodman. The following concerning her appeared in the Philadelphia Tribune of Feb. 29:

Madame Sissieretta Jones is under the management of Mary A. Rodman, of San Francisco, whose managerial abilities are proven by the success that has attended the greatest colored singer since Miss Rodman has assumed control of her interests. Affable, uniformly quiet and unaffected, with ability to pleasantly entertain, won for Miss Rodman a host of friends during her short, but as she claims, pleasant sojourn here.

#### VAUDEVILLE POLITICS.

The Republican Club of Ohio, which is interested in the boomerang of McKinley for the presidential nomination, have hit on a novel idea for advertising their candidate. They have ordered one million buttons, with the sentence "Just Tell Them That You Saw Me!" printed on them, together with a picture of the great apostle of protection.

The politician asked and obtained the permission of Paul Dresser, the author of the song, for the use of the words. The buttons will not only help to make McKinley known, but will advertise the ballad in a way which ought to bring in many thousands of orders to the publishers.

#### SANDOW'S RECEPTIONS.

Sandow began yesterday a series of afternoon receptions at Proctor's Pleasure Palace for women who are curious to examine the strong man's muscles at close range. He showed them how to take exercise which will add to their health and beauty, and the fair visitors seemed highly pleased. Fifteen women only are allowed the precious privilege of attending these little affairs each day, and the wails of the disappointed will probably resound through Fifty-eighth Street every afternoon.

#### LOTIE GILSON TO STAR.

Lotie Gilson will star next season under the management of Weber and Fields, in a new

farce-comedy called Little Willie, which is the title of her best known song. A well-known burlesque comedian has been engaged to create the leading comedy role of Willie. Weber and Fields are going in heavily in the star boomerang line. Next season, besides Lotie Gilson, they will have the Russell Brothers and the Garnella Brothers out in farce comedies.

#### THE BROOKLYN HOUSES.

HYDE AND BROWN'S.—Weber and Fields' Own company is here. The list includes Lotie Gilson, McIntyre and Heath, James F. Hoy, Sherman and Morrissey, Brummond, Staley, Belle Birbeck, Lavender and Thompson, and Charles McDonald.

STAR.—The London Gaiety Girls are the attraction. Prominent in the company are the Furgusons, Irish sketch artists, De Lathrop, Eddie Odell, Hilton, Keating and Alexander, and the Chapelle Sisters.

GAIETY.—The Trolley Party was presented by the Garnella Brothers. It is full of fun and acrobatic humor. John Ince and Gilbert Sarony made hits. Lotie Gilson appeared as an extra attraction.

BROOKLYN MUSIC HALL.—This week's bill includes Peltorcello and Glissando, the Panzers Gould and Burt, the "One and a half Harrigans," Alonzo Hatch, Myrtle Tressider, Elsie Eastman, Eddie Simons, and Alida Perrault.

#### VAUDEVILLE JOTTINGS.

The name of W. A. McConnell now appears on the programme at Koster and Bial's as business manager.

All of the continuous houses had big audiences on St. Patrick's Day, which was last Tuesday. At Keith's J. W. Kelly simply revelled in the subject of the proper celebration of the day, and his hearers simply howled their approval of his side-splitting remarks.

James Thornton has returned to the city thoroughly cured. He is in splendid physical condition and will be seen shortly at one of the local theatres in a new monologue, on which he is now working. He is highly delighted with the success of his new song, "It Don't Seem Like The Same Old Smile," which took the prize in a recent contest in which the most noted song writers of the world took part.

The living picture finished their long and interesting career at Koster and Bial's last week. They have been a feature of the programme for over two years, but as the fickle public seems to have lost interest in this form of amusement, they have been laid away on the shelf for good.

Zelma Rawston, one of the brightest ornaments of the vaudeville stage, has joined Rice's Eastern 1482 company for the rest of the season. She received some very complimentary notices for her work in Baltimore last week.

The Mimic Four will start on a long Western trip shortly. They will spend six weeks on the Orpheum circuit, after which they go to Chicago for a month. They will return to New York towards the end of June. George W. Day, who wrote the sketch they are doing at present, is working on a new one, which they will present next season.

Tosca the dancer, has been making a hit at Shea's Music Hall in Buffalo.

The stock company of the Avenue Theatre, Pittsburgh, presented She Stoops to Conquer last night.

On Friday evenings hereafter the aspiring amateurs of Buffalo will have a chance to show what they can do at Shea's Music Hall.

Carroll Johnson and Billy Carter have been making a hit on the Orpheum circuit.

The following note from our Chicago letter of last week, which was crowded out, is of interest: "The Masonic Temple Roof Garden will surprise its old patrons when the doors are again thrown open. Manager George A. Fair kindly showed me about the place last week. Wonders have been worked in the reconstruction. The stage is much larger; there are many well arranged dressing rooms, which will make it as comfortable for the performers as possible, and Mr. Fair will leave nothing undone that will add to the comfort of patrons. Straight vaudeville will be the style of entertainment and many headliners and first-class specialties have already been booked."

Gladys Luther has been spending some time with friends at Niagara Falls.

Troja seems to be a prime favorite in Chicago. She has been singing there for several weeks.

Charles Walton and John Mayon, who are now residents of Jersey City, have signed for an eight weeks' engagement at the Orpheum, San Francisco.

Ben Leavitt, George Bull and Sam Dessaure are now the managers of the Henry Burlesque company. Next season this firm will send the May Howard company on the road.

Billy Robinson, who has been connected with the variety stage for many years, was rendered a benefit March 16 at the Orpheum Music Hall, Chicago.

Willis Clark, formerly a comedian of some note, has opened a very pretty suite of offices in the Hopkins Theatre building. He is giving his entire attention to booking vaudeville performers for the leading Chicago houses.

The theatrical advertising agents of Chicago had a rousing benefit at the Schiller Theatre, Chicago, on Sunday, March 9. The programme was furnished by the most prominent vaudeville attractions appearing at the different houses.

J. B. Henry has been appointed business manager of the Imperial Music Hall, Chicago.

Nick Roberts, of Humpy Dumpty fame, has taken the management of the Criterion Theatre, Chicago. He will present nothing but the best attractions.

Straight vaudeville will hereafter be the rule at the Imperial Music Hall, Chicago. Comic opera has been made a feature of the bill for some time past, but it has been discontinued.

The Casino Music Hall and Eden Musee in Chicago has been doing very well under the management of Louis Epstein and Billy Rice, and the chances are that they will make a success of their venture.

A joke which is likely to spread among the comedians of the vaudeville stage, like an epidemic of yellow fever, is about an Irishman who missed money from the cash drawer in his saloon on several occasions. Calling his bartender to him one evening, he said, "Say, did you swipe any money from my till?" "Well," said the bartender, "I did take a little carfare out every night when I closed up the store." "Are you sure you took nothing but carfare?" "Why, soothily." "Say, young fellow, whwhere do you live, in San Francisco?" The joke has been used by John W. Ransone and Eddie Leslie.

The employees of the Central Opera House had their annual benefit on March 19. Among the entertainers were Madge Ellis, Evans and Vidocq, the Craggs, the Twin Sisters Abbott,

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#### VAUDEVILLE.

#### VAUDEVILLE.

#### VAUDEVILLE.

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which Nettie De Coursey will play the title role next season. It is said that this entertainment will be unlike anything seen heretofore in vaudeville houses, although all of the performers will be variety specialists. The piece has been written by a well-known librettist, who describes his effort as "a tropical, tempestuous, tumultuous theatrical tickler." The production will be managed by Joseph Barrett.

Fanny Wentworth, "the female Grossmith," has gone on the road with Lois Fuller.

Maurice Jacobs is doing the advance work for the Zero company.

A new mind reader from Russia named Diedrich Newman gave a private exhibition of his powers at Carnegie Hall on Thursday last. He succeeded in performing some remarkable tricks.

The twelve men who acted as jurors in the case against David Hannigan for murdering the man who betrayed his sister dined together last Thursday evening and afterward witnessed a performance of Marguerite at Olympia.

The performers at the Temple Theatre, Camden,



work as thoroughly as does the West she would receive from them, as she does from us the *big* need of praise which is so cheerfully extended to her by the Western critics.

Soil Smith Russell and his co have been very well received in the Savoys. With Mr. Jefferson's Bob Acres still fresh in our memory it can nevertheless be conscientiously said that Mr. Russell gives a well tempered and finely conceived characterization.

Monday was spent in night at the theater. Mr. Frawley being called upon for a speech at the Broadway and Mr. Sasse at the Tabor, the gentlemen responding quite ingeniously.

At the Broadway the old favorites who had heretofore been identified with the stock work in Denver received perfect ovations upon their reappearance.

The gentlemen members of the Frawley co. were entertained by the Bohemian Club Tuesday evening Wednesday evening. It being the occasion of the anniversary of the first year of existence of the Frawley co. Mr. Frawley gave an elegantly appointed banquet at the Brown Palace Hotel, there being twenty covers. The guests included the entire Frawley co. Business Manager Mays of the Broadway, Dr. Hugh Taylor and your correspondent.

R. E. Bell's benefit at the Orpheum matinée 17 was well attended and a goodly sum of money realized in behalf of the Orpheum. The Holden co. cleverly presented *Angie*. The Holden co. terminates its five weeks engagement at the Orpheum at the end of this week, the current play being *Roxy the Wall and Fave*. The co. has enjoyed quite good business throughout its engagement and has succeeded in pleasing Orpheum patrons.

Except for local entertainments the Lyceum is dark this week but will shortly reopen with comb nations.

Richard Mansfield in repertoire is underlined for the Columbia Theatre, San Francisco, where his first productions will be made prior to the tour of the co. He will not confine himself to known successes but will produce new plays and he now has several prominent dramatists under contract to supply him with material.

#### SAF FRANCISCO.

All the theatres in San Francisco have been doing a rattling big business for the past week, and prospects open very brightly for the coming one. It is some time since this city has seen so good a production of military comedy-drama as Milton Royle's *Captain Impudence*, which opened at the Baldwin this week. The production has lately been changed in name from Mexico to its present billing. The officers of the regular army from the various posts about the city and many of the old Mexican veterans turned out resplendent in full dress uniform to see the first production in this city of the play. The old Mexican veterans were evidently well pleased and showed their pleasure by vigorous applause over the different picturesque scenes, and the only criticism they found in the production was that they did not see quite so much love-making in the real work of the conquest of Mexico.

Milton Royle, the author, did some clever work in the title role, and Mrs. Royle depicted a most charming and fascinating widow. Mrs. Selina Fetter-Royle is a member of the Massachusetts society of the Daughters of the Revolution and a relative of some prominent society folk of this town, and it was in her honor that the officers of the various regiments and a large number of club men and society people attended. *Captain Impudence* is sure of a successful run.

At the Columbia Theatre Tim Murphy in *A Texas Steer* again made his bow to this city, Dorothy Sheridan being one of the best Boswells that have ever played here and making a great success with her peculiar Texas character.

Tim Murphy was selected as judge in the Shamrock handicap run on St. Patrick's Day, and he took the full strength of his co. with him to the track to back him in case he made an error in a decision displeasing to the talent and the bookies. It was a Murphy outfit during the whole race, the starters, judges, weighers-in and everybody else were Murphies. There were three entries to the race, Baby Murphy, Tim Murphy, and Pat Murphy.

The Baldwin still holds out Milk White Flag to a big business, and Hoyt's satire on the National Guard seems to have taken the favor of the San Francisco theatre-going public. The gruesome jokes with the undertaker that at first shocked the Eastern public do not seem to have even raised a comment out here. For some reason or other George Bean is not allowed to make as much of his part as he is able to do. During his production in Chicago he had a screen on the stage right, behind which he sat during the bargaining of the military colonel for the funeral, and his work during this scene was the hit of the play, and yet it has been all cut out, for what reason we cannot imagine, for it was very similar to that which made him famous in *A Trip to Chinatown* and *Old Bob Gay*. Frank Lawson's part of the drawing master has been much improved, giving him more work and better chances.

At the Grand Opera House *A Hoop of Gold* opened last night with hardly an empty seat in the great house. Silver King closed last week, after runs that would have done credit to a grand opera. Mr. Morosco has introduced Gilbert and Goldie with some of the specialties, and the team has proven a great attraction during the week.

Bailey's continuous shows are a strong attraction at Grover's Alcazar Theatre, and are billed to continue indefinitely.

The Orpheum continues to crowded houses with its first-class specialties. Charles R. Ward is easily the star this week, with several new and catchy songs.

The tuneful opera of *Maritana* was happily produced at the Tivoli last night and welcomed a big house of music-loving patrons. This opera is put on better than the majority of pieces, the scenery, stage effects and costumes being in good taste and the cast well selected. Said Pasha will hold the Tivoli stage next week, to be followed by Blue Beard for the Easter attraction.

Anna Eva Fay still astonishes and bewilders the audiences at Friedlander and Gottlob's Auditorium.

Frederick Warde closed a big business at the Macdonough Theatre in Oakland last week and on Sunday officiated in unveiling the new *Elks* monument in Mountain View Cemetery. It is a magnificent pile of granite surmounted by an imposing bronze elk, under the shadow of which will rest the members of that order in their eternal sleep. Warde's address was one that did him credit and upheld his reputation as a speaker. Many members of the profession from this side of the bay attended and despite the drizzling rain the affair was a great success and a solemnly beautiful ceremony.

The combine, or syndicate, that has been agitated in the Eastern papers has been little talked of as yet in San Francisco. Al Hayman has included his Baldwin and California Theatres, but it does not seem to worry the other managers in the slightest, for they say that the better the co. that plays at the California and Baldwin, the better they will be able to play at their houses. They also seem to think that a syndicate would be inclined to produce plays from which they could get better percentage, and that this in no way would interfere with their backing the big attractions; while on the other hand the managers of the theatres within the mystic circle claim that they will have a chance for billing the best attractions on account of giving them the full circuit of the States. The general sentiment of the partisans of the various theatres is that it will help their cause by insuring a round of first-class attractions.

#### NEW ORLEANS.

Paradise Alley, a so-called farce-comedy, opened for a week at the Grand Opera House 15 and was not received well, the principal characters being poorly interpreted. It is essentially a 'star' piece in which Barney Fagan is always on, with the balance of the co. revolving around him. Al Rehan has made quite a hit playing in a repertoire consisting of *A Last Word*, *Twelfth Night*, *School for Scandal*, *Countess Gucki* and *Taming of the Shrew*. Her support is excellent and the co. has met with a rousing welcome. Emily Bancker in a delightful play entitled *Our Plat* has drawn good house 15-21.

Augustin Daly has been in town for several days. At the Grand Opera House Henry E. Dixey in repertoire appears 22.

The project for a season of French opera in this city is progressing and probably will succeed. Manager Charley, who will engage the artists, is on the ground endeavoring to secure the \$40,000 guarantee necessary.

J. OLSEN.

#### CALIFORNIA.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager); Nelly McHenry in *The Bicycle Girl*; fair-

stated house; the trick bicycle riding seemed to be the most enviable feature of the performance. Marsick, the Parisian violinist, in small audience, he deserved better patronage. Anna Eva Fay opened for five nights to a good house 11. *KIN CONSERVATORY OF MUSIC* (Lou King, conductor). The Chicago Female Quartette 8-10, small but appreciative audience. The Conservatory Orchestra will shortly give one of their enjoyable concerts.

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—

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Sheridan Block

AT THEATRE — Latest hit, Dr. Sherwood, Northern Lights.

The role of the army surgeon was played forcibly by Sheridan Block, who bore off the major portion of the honors of the evening. *Phil. Eng. Bulletin*, Feb. 11, 1896.

By far the strongest character in the play is that of the army surgeon. Sheridan Block, who assumes the role, is an actor of great merit. — *St. Louis Globe-Democrat*, Feb. 12, 1896.

Sheridan Block as the surgeon Sidney Sherwood, was fully deserving of the generous applause which rewarded his acting. *Broadway Times*, Feb. 17, 1896.

Address agents or 68 W. 35th Street, N. Y.

## ALICE J. SHAW

## BEHIND THE SCENES.

How the Theatrical Effects in a Melodrama are Produced—The Heart of Maryland.

The Heart of Maryland is the great success of the dramatic year. Everybody in New York has seen it or is going to see it. Everybody who sees it comes away delighted and amused.

And what, it has been asked, is the magic of magnetism that draws the dollars of New York so freely into the treasury of the Herald Square Theatre? Is it the warm and honest spirit of patriotism which pervades the play? Is it the acting of Mr. Keller, Mr. Barrymore, Mr. Morgan, Mrs. Leslie Carter, and the others of the very fine cast? Is it the exciting scene in the belfry where Maryland Calvert, to save the life of her lover, swings to and fro with the mammoth bell and keeps its brazen tongue from proclaiming his escape?

These are, all of them, undoubtedly components of the success of the play. But to one who looks below the surface, a greater power reveals itself. There is a wizard's wand back of The Heart of Maryland, and David Belasco is the Merlin that wields that wand. The real secret of the play's success is its superlatively good stage management.

No living playwright understands better than David Belasco the value of stage effect; no man understands better than he the art of fitting the stage with something better than mere individual talk; no man has a quicker perception of the effective in stage mechanism.

The Heart of Maryland is, above all things else, praiseworthy for the completeness of its production. There are no slights or anachronisms of detail, no incongruities or improprieties of incident or costume to chequer and blur the general effect. In every particular the production is thorough, careful and conscientious. Other plays have had isolated scenes of equal or greater exactness; not before in any play has there been so steady and continuous an array of clever details.

The magic wand of Dion Boucicault which that genius of stage management possessed and retained for half a century would seem to have passed into the keeping of David Belasco. But while Boucicault was content to concentrate all his wizard's skill upon certain scenes, he was curiously negligent and slipshod over the rest of his production. When he brought out The Octoroon at the old Winter Garden he bent all his energies upon the famous steamboat scene with its bales of real cotton, its army of black slaves, and its tremendous explosion which brought the curtain down to a thunderstorm of applause from every man, woman and child in the house. But the other scenes of The Octoroon were full of all sorts of aggravating anachronisms. When Boucicault put on the Colleen Bawn at Laura Keene's, he "laid him self out," so to speak, upon the water cave scene. Milnes Levick and other old-timers who were in the original cast will tell you to this day how Boucicault would wander about the stage at rehearsals ruminating upon the possible improvements for this one scene. After the first performance he sat up all night, and next day came to his stage carpenter with the ingenious model of a barrel-like arrangement to give the effect of Myles swimming for Eilly in the waves of the lake.

And so it was with all his other plays. One great scene, one great effect, absorbed him entirely. In The Long Strike it was the telegraph scene, with its exciting "click-click" sounding sharply over the footlights; in Arrah-na-Pogue it was the Irish wedding, with its fiddlers, blind men, old women, colleens and gussoons (Boucicault trained every individual in the mob!); in After Dark it was the underground railroad; in The Flying Scud it was the race scene; in The Shaughraun it was the immortal wake. In order to make one scene absolutely satisfying he gave it all his time and thought. The rest of the play must look to chance and good fortune for success.

The Heart of Maryland is continuously careful and effective. Mr. Belasco has left nothing to chance. The play is brimful of scenes which depend, to a large extent, upon effective accessory; each of these scenes is perfect in its way. The sense of illusion communicated to each person in the audience is so complete that, for the moment, one forgets the theatre and fancies himself an actual participant in the scene enacted before him.

"Come now," said Mr. Belasco to a MIRROR reporter who had seen the play many times from the front. "Come behind with me and I'll let you into the secret of how it is all done. And then, if you choose, you can tell the secret to the MIRROR readers, too."

It was just a minute or two before the curtain was to rise. The orchestra were fiddling for dear life on the last strains of the patriotic overture. The audience, which entirely filled the big theatre, was settling itself expectantly and eagerly for a keen enjoyment of the play.

Mr. Belasco led the way accordingly to the mystic realm of "behind the scenes" where the atmosphere of excitement was even more tense than in the front of the house. Actors in uniform, stage carpenters in their shirt sleeves, calcium men, property men, supers and musicians were flying about in a picturesque pell-mell of nervous activity.

"They are all on their mettle," said Mr. Belasco to the reporter. "This is the one hundred and fifty-first night of our run, but you can see they're all as excited and anxious to do their best as if it were the first night of the play. And now I'll turn you over to the mercies of Mr. Millward, our stage manager, who'll show you all there is to be seen."

Mr. Millward acknowledged this hasty introduction by a vigorous handshake and then glided off to give the final signal for the curtain's ascension. Scarcely a second before he was off to another end of the stage, waving violently to a man in the flies who was manipulating a ci-

cium; then down again to where the MIRROR reporter stood gaping and awe-struck at the mysteries evolving about him.

Mr. Millward is the responsible man behind the scenes and on his shoulders rests the burden of each night's performance. He lost fifteen pounds rehearsing the play before its first production, but as he is a large man with an excess of avoidupois he feels that he can afford to lose flesh every night in the good cause of the play's success. He was stage manager ten years for A. M. Palmer, but this is the "heaviest" production he has ever labored over.

Under the guidance of Mr. Millward the reporter soon learned the art of stowing one's self away in any nook or cranny that comes convenient.

On the stage Cyril Scott, in a Confederate lieutenant's uniform, was trying to waken Mr. Hazleton, the old negro servant. Mr. Scott then seized upon a big property watermelon and was tugging it off when Mr. Hazleton waking with a start yelled in a stentorian voice, "Drop dat yer mel-yun."

"The melon is as light as a feather. Isn't it, Jim?" asked Mr. Millward of James Caldwell, the property master.

"Yes," said Mr. Caldwell. "I used to put sand in it to give some heft. But Mr. Scott lifts it up as if it were really heavy, so it goes well enough without it."

From the stage John Kellard was heard exclaiming, "All's quiet along the Potomac, except for a stray bullet now and then." This was the cue for "clattering horse hoofs, off R. U. E." Mr. Millward waved to Mr. Caldwell, who straightway began to beat industriously upon a two-inch board. On each of his hands was strapped a block of wood, deftly hollowed in the middle, to which a horseshoe was nailed. He beat the board with these curious instruments till the exact effect of a galloping horse on a smooth, hard road was accurately simulated. In other war plays this same device has been used before but not so cleverly.

"Now, ride like the devil," shouts Mr. Kellard, dismissing a sergeant. Off runs the sergeant to mount horse and again Mr. Millward waves to Mr. Caldwell, who begins once more his "rat-a-tat-tat" on the two-inch board.

When the clatter of horse hoofs has died away, there is silence on the stage. The trick's of the spring of real water is distinctly heard. The water comes from a rubber hose behind the canvas rocks.

After a little dialogue a pistol is fired R. U. E. by Mr. Caldwell. "That shot that rings through the hills will find an echo in every Southern heart," shouts one of the characters, and the audience is heard clapping its multitudinous hands.

Mrs. Carter is on the stage now, and the mob of supers are cheering lustily. In a far corner a group of singers are chanting the old Federal song, "Bonny Blue Flag."

Some more dialogue and Mr. Kellard yells, "Break down the fence." The crash-box, as it is called, is thereupon turned on end by Mr. Caldwell. This is a prelude to the entrance of the artillery. The orchestra fiddles itself into a patriotic frenzy, and at a signal from Mr. Millward two men drag heavy chains over the floor, three men bang big iron weights around, and two others pull a small strongly built wagon to and fro; the wheels of the wagon are very nearly square, which gives a rumbling effect.

Then Mr. Millward waves to two musicians down at the O. P. entrance. One of them gives a sharp bugle-call and the other begins a low beat on a drum. Twenty supers in federal uniforms are ranged in double file at right, first entrance. They mark time softly and harmoniously. Each man in the line is individual and different from his comrade, both in make-up and uniform. One has torn sleeves and a rough black beard, another has a white uniform but a ragged hat and a scar over his right eye. A third is a sturdy old man with gray hair and clear cut features. A fourth has muddy boots. A fifth with bright red hair carries his arm in a sling. And so on with the rest. The *tout ensemble* is perfect. Mr. Belasco has shown absolute genius in this mimic squad of soldiers.

The drum-tap grows louder and the men march upon the stage. At the command "Break ranks," they instantly lose their stalwart uprightness. They have just completed a fatiguing journey and they throw themselves on the ground in lazy luxury.

Odell Williams says "The infantry is back to exchange federal prisoners." Two of these prisoners are Maurice Barrymore and young Johnny McKeever, the precocious drummer-boy. Johnny has been standing in the wings a minute before, but when a super picks him up and carries him over his shoulder on to the stage, he at once becomes limp and inanimate. His black, curly hair falls in the face of the super who holds him and his little head hangs down in a capital counterfeit of lifelessness.

"Look at that prop. It's the best we have in the place," whispers Mr. Millward to the reporter, pointing to a crooked stick on which an old super is leaning. The stick is just such a crutch as any weary soldier might rest upon to help him through a hard tramp.

Soon the stage is bare again to give Mrs. Carter and Mr. Barrymore a chance for a love scene. Mrs. Carter comes out on the porch and nervously fingers a leaf of the lilac-tree that just rises to the top of the railing. Then she comes down and stands under the tree while Mr. Barrymore recites:

She stood beneath the lilac-tree—  
Maryland, my Maryland!  
The girl I love, and she loves me—  
Maryland, my Maryland!  
For her I'd live, for her I'd die,  
I'd breathe her name in my last sigh—  
She's true and, so am I—  
Maryland, my Maryland!

He pleads his cause with real fervor while four men are waiting stoically in a corner of the

stage for a signal from Mr. Millward to begin singing "Kathleen Mavourneen." At the word, they begin:

Kathleen Mavourneen, the grey dawn is breaking,  
The horn of the hunter is heard on the hill.

"Good bye," exclaims Mr. Barrymore impassionately to Mrs. Carter. Both throw as much expression into their faces as they are capable of. The singing continues while the two lovers gaze into each other's eyes, and the curtain falls slowly to great applause. Mrs. Carter catches up her skirts and makes for her dressing-rooms.

"Strike!" yells Mr. Millward to the scene carpenters. They pull the scene apart in systematic confusion and carry it off in sections.

Five minutes later, the stage is transformed into a respectable Southern mansion. Miss Tracy, the snow-haired matron, has allowed General Frank Mordaunt to turn the place into a Confederate Headquarters. About the floor are scattered torn papers to represent letters and dispatches that have been brought to Mr. Mordaunt.

There are numerous music cues in this act, and Mr. Millward is kept dodging back and forth continually.

"I hope our men don't disturb you," says Cyril Scott to Angela McCaul, the coy little Southern girl. "We only know two tunes. One of 'em is 'Dixie' and the other's 'Yankee Doodle.'"

From two different parts of the stage men are heard singing these songs. At last comes the great scene of the act where the blood-stained Mr. Morgan staggers breathlessly upon the stage. Mr. Caldwell precedes the entrance with a volley of musket shots from his property men. Mr. Morgan dies in a glow of patriotic rhetoric and is then laid in a rough cloth by four supers who carry him off with his head hanging back in the most ghastly manner imaginable.

Then Mr. Barrymore has a strong scene with Mr. Kellard, which is interrupted by two shots from the property man.

"What have you done?" asks Kellard.

"Saved Charlesville and the United States," answers Barrymore. The audience responds vigorously.

In the third act of the play comes the much-talked-of belfry scene. It opens in a scene showing the exterior of an old church. John Walsh, the electrician, has 475 lights in ground rows on in this act. He uses four colors, red, amber, blue, and white, occasionally combining and blending them. Mr. Walsh was electrician with Augustin Daly for fourteen years, but not even in the famous Midsummer Night's Dream production did he use so many lights.

Everyone tries to find peep-holes in the scenery so as to get a glimpse of Mrs. Carter as she stabs Mr. Kellard with the bayonet. Then the stage grows dark, and the carpenters have a lively time setting the belfry tower. The orchestra plays tremulously, a whisper of excitement comes from the audience, Mrs. Carter, who has just finished the exhausting scene with Mr. Kellard, waits nervously for the cue for her swing on the bell. Apparently the scene carpenters possess owl-like visions. The place is pitch dark, but they do their work systematically and well. At last the stage lightens again. The orchestra keeps on its tremolo, and everybody shouts "Ring the bell!" With a supreme effort, Mrs. Carter rushes up the stairs of the tower and clutches the bell tongue. Then she swings backward and forward for fully two minutes, while audience and actors watch her with bated breath. The tower is forty feet high, but from the floor it looks to be sixty feet. This little gymnastic exertion would use up any ordinary woman; but Mrs. Carter is no ordinary woman; she possesses extraordinary emotional and physical powers. She comes down spent and panting, while the audience in their comfortable seats insist upon bringing her before the curtain.

"I've lost the turquoise out of my ring," says Mrs. Carter to Mr. Millward just before she goes out to bow to the audience. A hunt is thereupon instituted for the missing jewel.

The last act is the quietest in the play. The din of war is over and the time is ripe for love-making. So the curtain falls on some very satisfactory pairing-offs.

"I have tried to teach every man, woman and child in this production," said Mr. Belasco, "that they are individuals as well as component parts of a mass. Every anonymous super is taught to be himself, not to imitate his neighbor. His intellect is appealed to and he is made to rise above the level of a machine. Of course nobody looks for histronic attainments in a super, but it is necessary that he should contribute intelligently to the interest of the action."

The Heart of Maryland furnishes ample proof of the truth of Mr. Belasco's theory. In his own way, a super is as important as an actor of a principal part. Time was when supers were mere wooden automata, and no one looked for any improvement in this department of stage art. But under Mr. Belasco 'the old impossible has become the actually necessary.'

—♦—  
EMBARRAS DE RICHESSES.

When I knew that my play, *Jedbury, Jr.*, was to be produced in London I asked my brother, who is over there, to send me the newspaper notices, calculating upon getting a couple of dozen criticisms, perhaps, from which I might gain a general idea of the success or failure of the piece.

Faithful to his commission my relative sent, by the first mail after production, as many notices as he picked up in a morning's search. The same post brought me letters from several London acquaintances, all of whom thoughtfully enclosed clippings, altogether aggregating about fifty.

The next day my London representative wrote as follows: "I have subscribed (in your name)

to a newspaper clipping agency. You will receive criticisms in due course." Due course came, and the notices began to flow in by every mail. London, the provinces, Scotland and Ireland were all well represented. Our poor hall boy became a shadow of his former self. I must explain that we live on the top floor, and that "hall service" is included in the rent.

Well, the week wore along and the hall youth began to recover his old time ease. Lurid novels were resumed under the dim light of the hall lamp. At this time I received a notification that a registered parcel—labeled to duty—awaited me at the general post office. Away I flew. Without waiting to change even my expression, which was one of pleasurable anticipation, I knew no one who would be likely to send me a present. What of that? Lunatics had died before then and bequeathed their substance to total strangers.

Arrived at the G. P. O. almost too breathless to identify myself, I was shown a huge parcel, being unaware of the contents. I and the package were handed over to the customs officials, before whom I tremblingly laid bare my treasure. Howling misery! Press notices! I couldn't yell, for the official eye was upon me, and it wasn't satisfied. Nor more were the official hands that fumbled in and out among the paper slips. Would they make a valuation? No. It couldn't be classified. The matter was too much at variance. Would they confiscate? This they sternly declined to do, and there was nothing left for me but to carry the whole thing home.

It was broad day-light, and nothing could be disposed of on the way. Curious relatives awaited me on the landing, and these are some of the remarks that followed:

"Ve Gods! I didn't know there were so many papers in the world."

"Never mind, dear, I knew you wouldn't have any luck when you passed that cross-eyed woman on the stairs."

"Yes, but the question is: What are we going to do with them (meaning the notices)? If we burn them all we may set the chimney on fire. Anyhow, it must arouse suspicion in a neighborhood where no soft coal is used."

"Why not save them, dear, for reading matter in your old age?"

"The Winter has come late, but I knew that we should be snowed under if we only waited long enough."

"What a pity that the flat isn't larger!"

At this juncture I disappeared, leaving the bundle where I had dropped it on entering.

MADELINE LUCETTE RYLEY.

P. S.—Since writing the above I have received a note from my London representative. It informs me that he sent a few notices last week, but that the greater portion is en route.

UNDER THE BLACK FLAG.

Another piratical organization working towns in Indiana is called Hammond and Stewart's Lyceum Theatre company, supporting Alice Byno. To judge by the list of plays pirated by this company, Miss Byno must be very versatile. The plays include The Young Mrs. Winthrop, The Danites, My Partner, Esmeralda, Hazel Kirke, Lost Paradise, The Gold King, etc. The company was last heard from at Covington, Ind.

An organization styling itself "The Saxon Sisters, and refined company of players," presenting a play called Wanted, a Wife, which is evidently Jane, applied for time recently to the Temple Theatre, Alton, Ill. The manager, W. M. Sauvage, deserves credit for having refused to book the company.

T. C. Howard, agent for Clifton and Middleton, sends a long communication to THE MIRROR showing that Joseph D. Clifton has been more victimized by play pirates than any dramatist perhaps in the country. His play Myrtle Ferns is extensively pirated, notably by Kitty Rhoades, under the title The Little Irish Hero. One firm of managers, however—Messrs. E. L. Webster and Co., of the Academy of Music, Milwaukee—had the courtesy to forward Mr. Clifton a check for \$25. In their explanatory letter they said they would never present a piece without paying royalties.

The Allen Dramatic company are pirating Under the Gaslight and The Old Homestead in Northern New York.

Neil Litchfield writes as follows: "I saw in THE MIRROR that Marks Brothers, of Canada, are pilloried as play pirates. They also pirate names of reputable performers, and get cheap persons to imitate their acts and deceive the public in that manner. Knowing that I have some reputation in Canada they have been using my name and billing me, and the worst of the matter is that the performer who is imitating me is said to be very bad, and consequently I am injured professionally."

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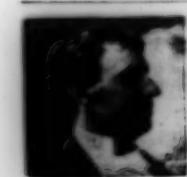
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